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RADIO ADVERTISING AND RADIO BROADCASTING

A Thesis

Presented to the Evening Division Faculty of
Boston University, in partial fulfillment
of the requirements for

the

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by Gerald R. Tatton



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FOREWORD

Radio Broadcasting out of which grew Radio Advertising is indeed a medium of amazing possibilities. It is neither a fad nor a fancy. Tangible results reveal the microphone as an open gateway to national markets, to millions of consumers, and to thousands of retailers. As such, radio is a powerful ally of the printed word.

But, what is this invisible power of broadcasting? Radio transmission in the shape of advertising is sales energy that reaches an unknown and an unseen clientele. It promotes distribution and sales, and cultivates the tremendous asset of goodwill among consumers, dealers, and jobbers. The ether is a quick and economical pathway to the homes of the people. It enters without a knock at the door so that broadcasters have the rare privilege of presenting their wares to potential buyers, both in America and Foreign countries. Radio is a public service and is welcomed as such, therefore, any benefits to be derived by the advertiser must be secondary to the interests of the listening public.

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As a public service institution, the product of radio is universally available and is accepted or rejected at the discretion of the consumer. Its influence is entirely dependent upon its desirability and its real value is measured by the interest of the listeners. The owner of the radio set is in an enviable position. He gets what he desires by making known his wants. To explain further; the radio set owner may get whatever kind of program he desires by simply writing the station to which he listens frequently. If he does not get it, he may reject the substitute offering without the slightest inconvenience. The public, therefore, makes the program.

The immediate aim of the program sponsor, who is to be successful, must be to best serve the public with candor and with sincerity of purpose.

PREFACE

Radio has given advertising and national distribution a potent auxiliary force. Approximately six million dollars was spent in 1927 over the National Broadcasting system in presenting radio programs, and in addition more than two million dollars were spent for talent by fifty American industries. The National Broadcasting Company, also, paid out more than a half million dollars for talent on "sustaining" programs. The wire service tolls alone, were in excess of one million dollars. The total expenditure for broadcasting facilities and talent over the National Broadcasting System in 1928 is estimated to have been at least \$10,000,000. In addition to this, there has been money spent over the Columbia System and over hundreds of independent stations, which transmit what might be termed local advertisements. It is not idle speculation to say that expenditures in excess of \$15,000,000. were made in 1929. Picture the magnitude of such an expenditure, and its effect upon the economic situation in the country!

This new medium, as thus far developed, has differed from all others in that it is invisible and it appeals to the mind through the ear. But,

because of these facts its scope has been limited; now it remains for television to widen the uses to which radio advertising may be put.

This thesis is based upon a careful study of the new mode of advertising which is destined to play an even greater role in business.

Wherein lies the advertising value of radio? It can create goodwill, that indispensable factor, in the foundation of successful sales promotion; it can make friends for a product among the listening public; it can stimulate and encourage retailers to stock merchandise that is promoted through the microphone; and it can provide entertainment to those who buy the various products. The commercial value of broadcasting, therefore, cannot be evaluated in six months or even a year. The road to success lies in keeping everlastingly at it, meanwhile coordinating the radio activities with other mediums of advertising.

Letters from all parts of the world and from every state in the Union reveal what the listeners want to hear, as well as what they like and what they dislike. If the helpful suggestions from these letters can be passed on to advertisers, students of advertising, retailers and broadcasters,

it may save them from much aimless groping when they attempt to construct a program. Through entertaining the public as they want to be entertained, the sponsors of the advertising will create goodwill and will prosper.

It may have been from such a source that
they started to conduct a program. Through
investigation the public we hope want to be
informed, the members of the National will
create a healthy and will prosper.

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INTRODUCTION

To the reader of this thesis I dedicate this study of one of the most interesting phases of modern advertising. Radio advertising has been praised and condemned until it is hard to know what part of it to believe. True it is, that the public does get saturated with the radio advertising as it is conducted today. One is able to sit down almost any night, and upon turning on the radio, hear one program after another advertising some product or service, or trying to convince people that they need what is being offered. Such methods cannot but arouse a sort of defense reaction on the part of the listeners and cause them to treat all future programs coldly.

In this thesis, however, I am not concerned with the economic justification of Radio Advertising as a factor in everyday life; rather, I am concerned with the technique of advertising by this new medium. I desire to point out what is necessary before a concern may advertise by radio successfully, what kind of a program must be used, and what the best time is to broadcast, as well as to tie in the whole thing by pointing out what broadcasting means to business.

CHAPTER ONE

WHAT BROADCASTING MEANS

to

BUSINESS

The most important fact to be learned about radio is the great place it is occupying in the daily lives of the people of the United States. This is the story which many business men miss. They find it difficult to comprehend that the everyday run of programs now being broadcast is proving of extraordinary and abiding interest to millions of people.

Radio broadcasting must share the comparatively few leisure hours of busy executives with the theatre, the opera, concerts, social functions, and a hundred other affairs. It must take at least second place, rising to first position in attention only when some particularly outstanding feature is to be heard on the air. But, this condition applies only to a relatively small number of men and women, and even in the lives of these few, broadcasting is playing a part of continually increasing importance. This livening interest comes from such broadcasts as portions of operas performed by the Chicago Civic Opera Company transmitted directly from the stage of the Chicago Auditorium through a nationwide chain of stations; addresses by

President Hoover, and other prominent officials; concerts by such outstanding musical organizations as the New York Symphony Orchestra under the direction of Walter Damrosch; and auditions by talented instrumental and vocal stars.

Yet, it is not alone to these exceptional features that the millions who nightly tune in on network programs are attracted. Radio has become a habit with them. They follow what is on the air as eagerly and as closely as a broker watches the movements of the stock market. #

Radio broadcasting plays as great a part in the general scheme of entertainment in this country as any other activity. To many millions of people broadcasting provides the only unfailing and constantly changing source of entertainment.

The National Broadcasting Company is now supplying program features on regular schedule to three separate networks of radio stations which reach every portion of the country and in turn re-broadcast these programs simultaneously. These three systems of broadcasters effectively cover the entire country, and additional features are being supplied to them from studios in New York and San Francisco.

Merlin Hall Aylesworth
President, National Broadcasting Company

Additional studios in Chicago now make the broadcasting service more comprehensive. In addition, the National Broadcasting Company owns and operates station WEAF of New York and manages WJZ of New York along with WRC of Washington, three of the most important broadcasters.

The business of this great company is broadcasting; in carrying radio programs to the people of the United States, it is working primarily on human emotions and reactions. No commercial concern is as intimately connected with the lives of a great portion of the country's inhabitants, all of them, rich or poor; white, black, yellow, or red; men, women, and children of all ages; laborers and employees; producers and consumers; realists and idealists. Whatever may be the individual occupation or belief of these people, they will sometime tune in and listen to the broadcasts. In radio, they find a common meeting ground; before the loud speaker they are united in a vast radio audience

Proof of this fact is found in the daily mail that a radio broadcasting station receives. It is probably the most cosmopolitan array of correspondence received by any business concern in the world. People write their thanks that So-and-So's orchestra played "On the Road to Mandalay" on a particular evening, because the son of the household was just then leaving

for a three year term of employment in the Far East. Others desire to have the musicians whose offerings are heard during a certain sponsored broadcasting period play "The Wedding March" at 10:15 sharp during their next appearance, since Sister Susie will be coming down the aisle at precisely that moment. The date for the requested music is usually two or three days from the time the letter is received and the inclusion of the desired selection is an impossibility for two main reasons; first, because all the programs heard through a network are made up from three to six weeks in advance of the time they are broadcast; second, while three or four Sister Susies might be getting married within range of the stations at a certain moment, ten or twelve million other listeners might find "The Wedding March" unentertaining and out of place at that particular moment. Nevertheless, the stations reply politely, stating why they cannot comply with the request.

The cosmopolitan aspect of the audience possesses a number of advantages. Chief among them is the fact that artists who are broadcasting are not restricted in their choice of selections. Instead of being compelled to sing the most popular operas and the comparatively few musical selections which appeal to concert audiences, vocalists have the entire field of

musical composition from which to select their renditions. Instrumentalists who are appearing regularly over the air assert that they are being allowed to broadcast compositions that they could not attempt before a typical concert audience and that these selections are finding favor with the listeners.

Only the finest talent -- vocal, instrumental, and verbal -- can hope to reproduce pleasantly over the air. All artificiality is necessarily taboo, for the microphone serves only to accentuate it. True tones and pleasant ones are the only agents by which a broadcast performer is able to make the grade.

This catholicism of tastes, which is evident in the radio audience, is proving beneficial not only to the artists who are appearing over the air, but also is contributing to a more thorough comprehension of music throughout the United States.

Leading musical authorities are looking to radio as the greatest force in musical development. When a concert can be heard by millions of people rather than by a few thousands, it is relatively easy to assume that the elite of the musical profession must of necessity take as much interest in making broadcasts as it does in concert work. Mathematically; this interest should be increased a thousandfold, since radio increases a concert audience in that approximate

proportion. The musical world is coming more and more to appreciate the importance of the great medium of communication and entertainment. Not only have the foremost artists appeared before the microphone, but great musicians and musical authorities are at present actively engaged in broadcasting.

The success of the series of concerts given by the New York Symphony Orchestra, under the direction of Walter Damrosch, which were broadcast throughout the country, was largely responsible for Mr. Damrosch's resignation as active director of the orchestra and for his later acceptance of the post of musical counsel of the National Broadcasting Company.

Big Business has, perhaps, done more for the furtherance of better broadcasting in the United States than all other causes put together. Through the medium of the sponsored program, the appearance before the microphone of artistic talent of the highest realm has been made possible. As to the results derived from this fourth dimension of advertising or goodwill publicity, the various clients who utilize the facilities of the National Broadcasting Company will attest. Most of them are national manufacturers, and who realize that this new medium has produced startling results in making sales and in creating goodwill.

CHAPTER TWO

USES AND ABUSES OF THE ETHER

In New Orleans, recently, a hardware merchant signed a contract authorizing a brief advertising message to be broadcast every day from a local radio broadcasting station. On the day before the first message was scheduled, the merchant was asked for his "copy". He said, "I forgot to get it ready, but never mind, just get a copy of my advertisement that appeared in last Sunday's paper. It's a good advertisement; it already has sold eighteen garden sets, and the week is not half gone. You have told me that I could not use over fifty words in my radio announcement, so Sunday's ad will just fit. On account of the large illustration I didn't use much text. It ought to be an ideal starter." The merchant really was sincere in his belief that his newspaper advertisement would serve for radio. He did not consider the fact that the attractive illustration and attention-compelling headline would not work, nor did he stop to consider that over the radio he was appealing to an entirely different human sense. Small wonder, then, that the results of his adventure into this new advertising field was disappointing.

Radio broadcasting of this type is not a profitable means of advertising. Whether or not it is

profitable is -- and very likely will remain for years -- a much disputed question. But, there are few business men who will not, within the next few years, be confronted with the use of radio advertising in one way or another, if indeed they have not already encountered it. Thousands of business firms now are using the radio for advertising, and it undoubtedly will serve as a medium, likewise, for thousands more.

As in any other form of advertising, the extent of interest held by the radio advertisement depends largely on the "copy"; but, unlike conditions in the field of printed advertising there is no precedent to follow, with the results that many who are considered good advertisers in other ways are making themselves mildly ridiculous in the radio field.

There are many elements in the preparation of radio advertisements that most advertisers never before have confronted, chief of which is the fact that radio advertising does not depend -- as do virtually all other kinds of advertising -- on the sense of sight, but on the sense of hearing. What counts in a radio advertisement is not how it looks but how it sounds.

For years, advertising experts have been studying type, colors, angles, and what not in order to make copy appeal to the eye. Always, the first requisite of successful copy has been to command reader attention.

All the technique acquired through the years of getting eye appeal avails nothing in the preparation of radio advertising. How radio "copy" looks, means nothing; how it sounds means everything. Many advertisers, however, do not seem to comprehend the distinction, to which fact most listeners-in can testify.

Radio advertising has assumed three general forms. There is the sponsored program, whereby an advertiser buys "space" by the hour or fraction thereof and is content with indirect results -- the goodwill created by the frequent mention of the sponsor's name during the program. By this method the advertiser's product is identified in a broadly general manner; the most he can expect is that his name and his product will be kept before the public. Secondly, there is the straight announcement, which is direct and unconcealed advertising. The advertiser contracts for the broadcasting of a brief business announcement a certain number of times each day, as a part of the regular program of the station. In this type of program direct selling appeal is used in much the same manner as in newspaper advertising, and experience indicates that the results of such publicity depend greatly on the text of the oral messages and on the number of listeners. This method has found considerable favor, particularly among smaller advertisers, because it is comparatively inexpensive.

These, then, are the two principal forms of radio advertising. The third form, erection by the advertiser of his own broadcasting station for his sole use, has lost most of its popularity with concerns that are trying radio advertising for the first time. It is an exceedingly expensive procedure that no longer possesses the value of novelty.

True, most of the nation's broadcasting stations are owned and operated by private concerns primarily as advertising mediums, but, more and more, the owners are turning to non-competitive advertisers for revenue to lighten the load. Few stations nowadays serve the interests of their owners exclusively; most of them sell a portion of their time.

Until recently these three principal avenues were the only ones in use. Recently, however, there has appeared an entirely new kind of broadcasting station, whose sole purpose is to profit from the sale of advertising time. The owners have nothing to sell except the advertising service of their station, and thus they make their profit. There is every indication that the number of such stations will increase as the privately owned station becomes less and less an advertising asset to the business of its owner.

Most direct advertising by radio carries a price appeal which is a natural consequence of the average merchant's endeavor to model his radio message from his printed advertising. Some merchants claim that they get tangible results; but in the long run, it is generally believed that price appeal is harmful. The best that can be expected of radio advertising, so far as the average business is concerned, is goodwill.

There is one consideration to bear in mind when preparing radio copy with a stereotyped price appeal; a listener-in can tune out any station at will and listen to something else. If an advertiser persists in sending out a cut and dried "spiel" that holds no interest for his audience, then that audience may dwindle or be lost altogether. That owners of radio stations recognize this situation is indicated by the fact that generally they limit regular sales announcements to fifty words. The average person will listen to no more.

The usual procedure is this; the station supplies the entertainment, interspersing the programs here and there with the advertiser's announcements. By providing entertainment of high quality, it is expected that the listeners will not mind an occasional brief sales announcement. No one is more keenly aware of the danger of overloading a program with advertising than is the station owner, himself. The amount of advertising

carried by a station, and the harmony of that advertising with the programs, ought to receive careful consideration from the prospective advertiser.

In the preparation of a radio advertisement, it is obvious that the headline, as we know it on the printed page, is virtually meaningless. It is important however, to start a radio advertisement with a phrase that will catch the ear of the listener just as the printed headline catches the eye of a reader. Some successful radio advertisers have studied phonetics with splendid results.

One merchant that has trumpeted his wares over the air on a small scale for about two years says this: "I make it a point to write for my radio advertisement something that will be of real interest to my customers. I try to tell something interesting about a certain department, for example, or about some certain new merchandise -- something the average woman will be surprised to hear. If I mention price, it comes last, and it is a secondary consideration. I repeat the name of my store as often as possible without making the effort obvious, for the biggest benefit the average radio advertiser can expect to get from the use of the air, is goodwill and familiarity of his name to the public." #

An hour's study of the average radio program interspersed as it is with advertising reveals a marked weakness common to nearly all advertising copy -- the inclusion of addresses and telephone numbers. The habit of injecting the advertiser's address and telephone number at the end of a newspaper advertisement unwisely has been carried into the broadcasting studio. Here, it is worthless -- a waste of words. An interested reader of a printed newspaper may copy an address or telephone number, but a radio listener -- seldom. Very likely, before the listener could obtain a pencil and paper, the announcer would be talking about something else.

Here is a sample of the radio advertisements used by Gilchrist's, illustrating how interest is maintained by telling the listeners something new:

"A word about the unusual telephone service that Gilchrist's offers, in addition to the regular service for telephone shoppers that is given throughout the business day. This extra service allows you to call at any time between six and nine p.m. and place an order for any kind of merchandise.

"Think how convenient such a service is to business people, who do not have an opportunity to call during the daytime as well as for mothers, whose day is completely taken up with the care of their children.

They can sit down at night without interruption, make a list of articles they desire, and telephone their orders.

"Why don't you take a handy pad that you have near the radio now, and jot down the Gilchrist number, so it will be right in sight when you want to order things in the evening. The number is Liberty nine seven double-0" #

Observe how the announcer prepared listeners for the number to follow; it was expected, and they were ready.

So much for direct advertising. Let us consider now, the sponsored program. The arrangement of such a program and its accompanying advertising element depends largely on the audience the advertiser wants to reach. Obviously, the advertiser that buys an hour or a half hour for his exclusive use must be careful of the entertainment he uses for by an unwise choice he may not only fail to reach the class of people he seeks, but he is likely to drive away every last vestige of an audience. The moment the announcer says "For the ensuing hour you will be entertained through the courtesy of the Dough and Company, local bakers", his audience becomes impatient. The listeners, wanting entertainment, probably expect a talk on cakes and pies and are likely to tune in on another station.

#Courtesy of Gilchrist's

The layout, tone, and general appeal of printed advertising, and the medium through which it is transmitted, must be selected with a view to reaching a certain type of prospect. So it is, in effect, with radio advertising. To advertise grand pianos, a program of classical music using the piano would be harmonious and proper; but it would be incongruous to advertise automobile parts with arias from grand operas.

A certain laundry owner claims, and supports his assertion with actual records, that through radio advertising he has increased his weekly sales volume more than two hundred dollars. "I use the radio for one hour, twice a week, "he says", and in planning programs I always remember that the persons I am aiming to interest particularly, are the housewives of moderate means, who think they can afford the service of a laundry. I know they are not interested in grand opera, and they are not particularly fond of jazz music. I guess that they would like something in between, a happy medium. I believe I guessed correctly. Not more than five minutes all told, are devoted to mention of the laundry or of its services." #

In selecting the station through which to advertise, several factors are important. Do you want to appeal to the elite, to the middle class, or do you

#Business Week -- New Developments -- Dec. 11, 1929

1. Ruel McDaniel -- Magazine of Business -- Sept. 1927
page 40.

want to go still lower? Determine definitely your prospects, and then investigate the entertainment standards of the various available stations. Each station in your locality very likely has its separate and distinct following, according to its predominate trend in programs -- classical music, dance music, religion, education, comic, or what not. Your product first of all, should harmonize with the station's individuality.

CHAPTER THREE

COMMERCIAL BROADCASTING

Radio has grown so fast that few outside of those connected with the business have any idea of the rapidity with which the business has developed.

In order that an intelligent background may be obtained on which to predicate the present and anticipate the future of broadcasting, a few basic figures may not be out of place.

Out of the twenty-seven million homes in the United States, it is estimated that ten million have radio receiving sets, leaving seventeen million homes yet to be equipped. Figuring an average of four listeners to a set, there is a potential audience in the United States of forty million people within the sound of a single human voice. The radio industry directly, and indirectly, gives employment to 300,000 people while 3,500 manufacturers, distributors and jobbers attend to the making and selling of radio sets and parts.

In 1920 the annual sales of radio amounted to two million dollars. During 1927 the sales reached

six hundred million dollars, while the total sales credited to the industry for the period 1920 to 1927 inclusive are two billion ninety two million dollars.

With this introduction, let us consider the subject of Commercial Broadcast Advertising as I am calling it.

Commercial Broadcasting is the fourth dimension of advertising.

The first great media group comprises the newspapers of the land, which are the bulwark of our civilization and upon which advertising depends for its first dimension.

The second consists of our monthly magazines and periodical literature that contribute so largely to the literary culture of the people, and upon which advertising counts as its second dimension of media.

The third includes all forms of billboards and display media -- electrical, paint, and paper, and is known broadly as outdoor advertising. To these three, which, until recently, have provided the length, breadth, and thickness of advertising, is now added a fourth dimension -- "height" or broadcasting -- a medium extending 100 miles up to the roof of the sky and radiating all parts of the ether.

Broadcasting differs from all other forms of media in two essentials -- first, it is invisible and, second, the message is obtainable only by the ear.

This great magazine of the air, now national in its scope, already counts among its contributors the leading vocal and instrumental artists of the world as well as authors, humorists, educators, journalists, and others who are making the best obtainable contributions to the cultural and social life of mankind.

Carry this comparison another step -- the program builders are the editors of this magazine of the air. The sustaining or non-commercial programs represent the reading matter, while the commercial or sponsored numbers correspond to the advertising.

The circulation of a great national magazine is dependent on the number of copies bought by its readers.

The circulation of Radio Broadcasting is limited only by the number of receiving sets in a given area.

A magazine or newspaper conveys its message by the printed word to those who can read -- Broadcasting reaches its circulation via the ear only -- its audience "reads" with its ears -- the only place where a blind man meets on an equal plane with his more fortunate brother.

Never before in the history of the human race has any media of communication had such an actual, as well as potential audience, involving great opportunities coupled with the tremendous responsibilities.

Up to the present time, commercial copy has depended largely for its effectiveness on the eye appeal, resulting in the most beautiful and attractive advertising the world has ever seen, and where black and white and color combinations have been of such excellence as to rank as works of art. But, all this has eye appeal. Now, along comes this fourth dimension of Advertising -- "Broadcasting" with its exclusive ear appeal -- and by skillfully combining the two and by making its commercial program tie in closely with the printed page, Broadcast Advertising has succeeded, theoretically at least, in obtaining 100 percent of individual interest in a given subject.

There is probably no phrase of the industry that has been more misunderstood in certain quarters than commercial broadcasting. The advertiser is always alert for new forms of publicity, and his first approaches were made experimentally, progressing by rapid stages of development into a well rounded out campaign never before achieved by the national advertiser. Here and there local broadcasting stations were attracted to the proposition as a fruitful source

of reducing operating expenses, with the results that a well known newspaper editor has stated that twenty million dollars were spent in 1926 by local and national advertisers through 400 broadcasting stations accepting commercial business.

The radio industry has also contributed huge amounts of radio lineage to newspapers everywhere. It has been stated that the total figures for 1926 of the twelve New York City standard size newspapers, shows three and one half million lines of radio advertising, bringing this into third place in the groups of class advertising, the first being amusement, and the second automobile.

The problems which surround the development of commercial broadcasting are very similar to those that have faced every publisher of a national periodical at one time or another in the development of his magazine and in this respect the analogy is fairly complete.

The best broadcasting stations are safeguarding the listener from objectionable forms of blatant advertising. The National Broadcasting Company exercises a most rigid censorship over its commercial programs, both as to the program itself and, also, the form of commercial tie-in.

It has been ascertained by careful analysis of the many letters that come to the broadcasting

station that if a worthy program is offered and a proper balance is obtained, the result is favorable to the commercial sponsor. If, on the other hand, advertising is over emphasized or unduly prolonged, the reaction is unfavorable.

It is maintaining this fine balance, involving satisfaction on the part of the commercial sponsor, and appreciation by the general public, that the manager of the best type of broadcasting station finds his greatest opportunity.

In the field of commercial broadcasting there has been tremendously large and important developments. The last four years have seen this branch of broadcasting grow from the purely local advertiser, with here and there a fugitive national account, seeking popularity -- to a well defined, thoroughly organized and entirely consistent commercial organization operating over networks of connections covering the field of nationally advertised products.

Through the medium of these commercial programs it has been possible to give the public some of the most important programs ever appearing on the air. It might have been years before Grand Opera Soloists could have been heard as is possible today, had it not been thru the cooperation of a prominent

national advertiser. The same holds true of the broadcasting of great national events, while the uniform excellence of scores of sponsored programs has been productive of much goodwill and actual sales building.

Over sixty national advertisers are now broadcasting over the networks, thereby availing themselves of this opportunity of co-ordinating their sales and advertising efforts, with a goodwill program.

The ordinary listener has no idea of the extent to which commercial programs are studied and developed experimentally before being placed on the air.

The various types of "copy" resolve themselves into five distinct headings -- Institutional, where the name of the company and the institutional character of the organization are the points along which the program is built; Fantastic, applying to products where the thought of romance and historical themes may be properly built in; Personification, where personalities are used to identify the product; Feature, where the product and the program are identified or featured by the use of outside artists; and Dramatic, where the product is such that in creating a program it can be properly dramatized.

Every commercial account is finally classified under one of these five groups.

The benefits of broadcasting are so general and widely distributed as to make them practically national in character. To the people at large has been given the opportunity of listening in, without invitation, at numberless banquets when notable men and women speak, and of hearing the President of the United States whenever he has had a message for the entire nation.

It is from the individual, however, that the greatest expression is received, and thousands of letters come in every mail voicing appreciation, constructive criticism and wholehearted approval of what is to them a distinct personal service.

Over a million letters pass through a large station each year, which is indicative of the large popular response to radio broadcasting.

The greatest single element in business today is goodwill -- by which is meant acquaintance and friendly relations with one's customers.

Uniformity of manufacturing processes and increasing excellence of workmanship, have resulted in the production of many articles of the same standard and quality in the same field. The result has been keen competition, the use of trade marked names

and symbols, and the other many ways of attracting favorable attention with which you are familiar and all of which have been more or less successful.

But, all along, the great objective has been goodwill -- the desire to establish a favorable relationship with an unknown and unseen clientele.

Commercial Broadcasting is doing this in such a fine, friendly and unobtrusive way as to create no offense but rather to bring about a feeling of gratitude and pleasant obligation. No one thinks less of grand opera because it has its guarantors. By the same token the radio audience is no less appreciative of a fine symphony because of its commercial sponsorship -- instead, it endeavors to express its pleasure and appreciation in the only practical way open to it.

Four years ago, to have seriously considered the idea of talking to an audience of ten million people, would have been thought absurd. On occasions, Ex-President Coolidge has spoken to probably three times that number; while a coast-to-coast network coverage for a sponsored program is no longer a novelty.

Broadcasting has already passed beyond the experimental stage as a means of cultivating this tremendous asset of goodwill, and has established itself

not only as the fourth dimension of advertising, but potentially as one of the most important and powerful elements in the business and social structure of the world.

Broadcasting is a primary and regulated activity in our society and a vital part of the national advertising system. That is because it has become the principal means of people's obtaining information and news. They are likely to be in a receptive mood. There is a chance to make a friendly contact. It is also that manufacturers have a golden opportunity to advertise their products and services right at a moment when they want to be advertised. Even the radio and other, having already secured the man or product that has added to his life of life in America. They may advertise and buy what the manufacturer sells. The retailer, aware of the importance of effect in advertising, will for his product, will check it so that the man, who goes in on the broadcast.

Broadcasting properly conceived creates goodwill, and goodwill is defined as "a desire for the prosperity and well-being of others". There is nothing selfish in that.

As one broadcaster said, "Goodwill is the indispensable factor in the value of the radio program."

CHAPTER FOUR

GOODWILL IS THE KEYNOTE TO START

Radio broadcasting is a growing and recognized aid in advertising and sales promotion. It is a full-fledged advertising medium. Why? Because it has entree to millions of people sitting comfortably at home. They are likely to be in a receptive mood. There is a chance to make a friendly contact. It is then that manufacturers have a golden opportunity to entertain their customers and dealers right at a moment when they want to be entertained. Some day the radio set owner, feeling kindly toward the man or product that has added to his joys of life in leisure time, may reciprocate and buy what the broadcaster sells. The retailer, aware of the manufacturers effort to establish goodwill for his product, will stock it so that he, too, can cash in on the broadcasting.

Broadcasting properly conducted creates goodwill, and goodwill is defined as "A desire for the prosperity and well being of others". There is nothing selfish in that.

As one broadcaster said, "Goodwill is the determining factor in the value of the radio message --

goodwill on the part of the listening public toward the sponsored program, goodwill towards the institution that sponsors it, and goodwill toward the service or product represented by that institution.

Does sponsorship of radio programs pay? The answer by national advertisers who have given broadcasting a fair trial, is invariably yes. Radio makes trade-names household words. The broadcast sponsors, as the buyers of ethereal space are called, are pleased in most cases with the results. They laud and value the ability of radio to make steadfast friends for them and their wares. That is why they renew broadcasting contracts and keep everlastingly at it. That is why more and more advertisers are adopting the microphone as a means of finding loyal friends, and more stations are being added to the networks.

Results obtained through broadcasting are repudiating all the prophets of woe who saw in the sponsored program the ruin of broadcasting, according to Merlin H. Aylesworth, president of the National Broadcasting Company. He points out that our forefathers, no doubt, shed bitter tears at the commercialization of the newspaper when it first included business announcements in its columns; they wept when the first

magazine publisher found that commerce and industry were his greatest of support in the development of a successful magazine; they saw the "desecration" of the countryside in any form of outdoor advertising appeal.

Nevertheless, the fact remains that the newspapers of today could not render the magnificent service they do were it not that they offer the key to the public markets, to commerce, and to industry. Magazines, through advertising support, are sold to the reading public at less than the cost of production. And, today, the best in musical programs, education, and information is available freely and without taxation to millions of people in the United States, largely through the sponsorship of broadcasting.

The microphone is so closely allied with advertising that its efficiency must be measured in one of two ways; to justify itself it must increase the selling price or decrease the selling cost. Radio waves justify their participation in the advertising campaign by preparing the mind of the consumer, so that the dealer or salesman finds him more responsive or a sure buyer. Broadcasts lower selling costs by bringing dealers into more intimate contact with the efforts of the

manufacturer to bring customers to his store. The dealer hears the program and is quick to realize that the manufacturer is seeking prospective buyers throughout his town as well as in others. This inspires the retailer to carry the stock and promote sales. He knows that Radio set owners are likely to ask for the product and, therefore, he is creating goodwill by keeping them on his shelves. Goodwill is a capital investment.

The maximum intensity of consumer demand which effective goodwill broadcasting can hope to create is to get new customers to inquire for an article. If these inquiries come in sufficient volume, the dealer will stock the product, if he does not already carry it. This increases distribution.

Broadcasting also establishes a friendly point of contact for the travelling salesman. It popularizes names. Products most easily sold are the ones with whose names the retailers and the public are familiar. Broadcasts create confidence as a result of enjoyable entertainment and what might be termed, "pleasant associations" on the radio.

Broadcasting and window displays can be linked to bring customers to the store. A radio listener in

passing a window and seeing a display that recalls a friendly trade-name heard on the radio is likely to be receptive of an invitation to try the product. The window display-radio factor is often overlooked. It is an asset because it invites new customers and helps to hold the old ones. A well-dressed show window is a winning way to increase sales. It is a strong advertising aid because it is at the entrance of the store. It only requires a few steps by the potential customer to get the product if the immediate impulse to buy is created. Let the window be a connecting link between radio and the retailer. Dress the windows so that they attract the passerby, and thus capitalize on the interest that broadcasting aroused. It is one of the chief functions of advertising to make and keep friends for the product, the retailer, and the manufacturer.

Can the principles of printed advertising that attract the eye be applied to broadcasting, which indirectly leads to sales via the ear? Yes, the fundamentals are the same in the most instances. However, there are some things that print can be trusted to do that cannot be done by the microphone. For example, "Roxy" is too much of a radio show man

to open his program on the air with, "Hello, everybody. No matter how hot it is outside, the Cathedral of the Motion Picture is always cool -- delightful -- refreshing -- inside. We have the world's largest theatre cooling plant in operation. Our picture this week is a triumph. The stage revue is sparkling. Come and see it. Oh, what a drama. A gang of crooks led by a beautiful gun moll -- a fearless, two fisted captain of detectives who shot first and finger-printed later -- in their desperate romance one must give way -- which? "Come to the Roxy and see."

But, the theatre impresario at the microphone might say, as he often does in first greeting the radio announcer, "Hello, Milton. Did you see the picture? Go on, Milton, tell them all about the program."

"Roxy's" barometer of success is 4,000,000 letters stowed away in a room in his theatre. They represent the radio "applause" he has received during six years of broadcasting. Advertisers will probably be interested to know that the majority of the letters come from the smaller cities in the Middle West. Although there are thousands of notes from the large cities, it is clear that New Yorkers are least addicted to entering into the radio applause. It is said that

Springfield, Mass., Bethlehem, Pa., and Northampton, Mass., can claim the lead in "Roxy's" correspondence. More than 1,000,000 letters were received from suburbs on Long Island, in Westchester, Connecticut, and New Jersey. Two thousand of the letters were unsigned. Twelve thousand gave tangible proof of their places in the world by sending separate packages of all sorts of articles. More than 4,000 sent in poems, while original drawings enclosed in letters are numerous enough to fill an art gallery. The longest letters are written by mothers who relate in detail the moments of joy that the youngsters spend with "Roxy". More than 500 have invited him to share a Sunday dinner, and each holds out a particular geographical inducement. There is Maryland chicken, Massachusetts pie, Virginia ham, California sunshine, and Vermont maple syrup. Such is the psychology of the invisible audience.

Now, in contrast with "Roxy's" way of handling his advertising message, how many radio set owners would stay in tune with such words as the following which might well be carried in a printed automobile advertisement, "Our chassis spring ends are now mounted in rubber shock absorbers instead of metal

shackles. Among other inimitable advantages are the seven bearing crankshaft in perfect balance; hydraulic four wheel brakes; always perfectly equalized ventilated crankcase; and for safety, pivotal steering."

Why should a radio set owner listen to such information? Why should he burn his vacuum tubes and consume electricity to reproduce it in the living room of his home? It is not entertainment.

Advertising to be effective must educate the public as to the value of a product and then influence it to buy. The elements employed in print to accomplish this end are; education, assertion, iteration, information, stimulation, and persuasion. The most effective of these is that of education or service, as it might be called. Entertainment is not listed. It belongs to radio's part in the campaign. Likewise, not all the elements found in the realm of print can be applied successfully to broadcasting, that is, to create goodwill. A manufacturer cannot use radio to educate listeners to use his brand to the extent that he can in print. It would be folly for him to asset its qualifications, shape, style and size. It would be unwise to inform listeners about a product's merits or price; he cannot stimulate or persuade people to buy.

All he can do on the radio without defeating his own purpose is to entertain. Print and salesmen do the rest. They must educate, assert, iterate, inform, stimulate, and persuade. Reiteration of a trade name or slogan is permissible on the radio, and results in capitalizing on the broadcasting.

Do not overlook the fact that broadcasting supplements printed advertisements. It, by no means, supplants newspapers, magazines, and billboards, which give more tangible results. Print says things that radio cannot say without offending.

L. Ames Brown, president of Lord & Thomas and Logan says, "We do not believe that the radio can ever become a substitute for the printing press. A few papers and magazines will always be the great primary force in advertising. Examination of expenditures for the past year of advertisers who are using radio, shows that while they are now spending millions of dollars on the air, they have increased rather than reduced their expenditures for printed advertising." #

The broadcasters call attention to the fact that the radio word is more or less spontaneous. It is born, it lives, and it dies in a fraction of a second.

L. Ames Brown -- in a radio address, Jan. 20, 1930

The printed word, on the other hand, is not spontaneous thought by the time it reaches the public. It is several steps removed from the original spontaneous thought. It is printed at any time and read at any time. It is preserved. It is recorded thought in convenient form for reading and re-reading at the option of the public.

Mr. Aylesworth, president of the National Broadcasting Co. asserts, that there can be no conflict between the printed word and the broadcast word, because both serve individual and distinct functions. In certain respects the broadcast word suffers certain inherent handicaps. It is spoken but once, and it must be heard and understood the first time or not at all. The written word may flaunt its message both to the willing and unwilling eye; the spoken word on the radio can be tuned out by the little finger touching the dial. Nevertheless, broadcasting represents the greatest force for the imparting of spontaneous thought and personality ever placed in the hands of man.

Broadcasting stations have only sixteen hours at their disposal daily. They cannot afford to crowd the air with programs which will not interest people.

Merlin Hall Aylesworth -- Who pays for Broadcasting

They are not in the position of the magazine which can extend its pages and leave the reader to select what interests them. They are not in competition with the newspapers. It would take at least a day to broadcast, word for word, the 200 columns of reading matter printed in any week-day edition of a metropolitan newspaper. Facsimile broadcasting is another matter.

Sir Charles Hingham, England's star advertising man, in discussing various methods of advertising gave his expert opinion as follows: "Film is an educational power. Wireless may accomplish wonders, but I believe that the modern newspaper and periodical will remain, as it is the quickest, cheapest, and most effective means of reaching the public. No other means has its power. It is alive, it is vital, it is dynamic and dramatic." #

Radio stimulates the public to read other forms of advertising with greater interest. Radio, as a part of the advertising campaign, plays a part in helping the manufacturer to maintain his price in the face of rising costs of raw material and labor. Advertising enables him to sell more economically. It

Business week, January 13, 1930

aids in mass production and lower costs. Mass production is only possible where there is mass demand.

Roger W. Babson, economist and statistician, once said, "Radio is changing our lives and habits as a nation. The great basic law of action and reaction which governs our social and economic worlds is seen once more in the development of radio broadcasting and reception. Emerson called it 'the law of compensation'. Nature employs it to keep things in balance. America has always been a home-loving nation, but we have been more home-loving at some times than at others.

"The automobile changed our lives. Quick and relatively easy transportation widened our horizons. We had help pretty much within a radius of five miles; suddenly our individual world is expanded and we change our habits of life to take advantage of our broadened horizons. Our social, business, and economic lives have almost had to be built over again to meet these changes. The automobile took us out of our homes. Radio is bringing us back.

"Radio broadcasting is competing successfully with the movies and the boulevards. We are beginning to stay home again. A few quiet evenings with good music is assuring millions of Americans that they have

been missing something that is very much worthwhile. Radio with its magic is working a social wonder. The home is growing once more."

A permanently successful business is never born great," said Mr. Babson, "but must achieve greatness with national advertising playing an almost indispensable role."

Radio is now a part of national advertising because of its national scope and ability to reach the homes of America.

CHAPTER FIVE

WHY BROADCASTING PAYS

Radio broadcasting serves in one sense, as a letter of introduction, to some, a product may never have existed until radio loudspeakers spoke its name.

"What ginger ale do you carry?" the motorist asks the waiter at the inn. "Canada Dry," he answered, "C and C, Hoffman's, Saegertown, and Cliquot."

"That's it, bring me Cliquot."

Why was it selected? Because the name was known better than the others. The traveler had heard of it on the radio at home. It was sort of a friend among strangers. #

The loudspeaker teaches names and popularizes them. Newspaper and magazine advertisements teach you more about them. The window and counter displays show them to you. You may forget some of the things said in print because you just glanced at the advertisements as you read the paper on the way to work.

Cliquot Club's Booklet -- Making Pep and Sparkle
Typify a Ginger Ale -- by NBC.

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MY BROADCASTING DAYS

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"That's it, bring me Clignet."

Why was it selected? Because the name was
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© Clignet Club's Booklet -- Making Pop and Sparkle
Typically a Ginger Ale -- by EBC.

But, week after week, you hear the names mentioned on the radio while you sit at home with most of your attention directed on the loudspeaker. Those names just seem to stay with you. That is why some day you may ask for Cliquot, Ipana, or Maxwell.

With products advertised on the radio, the public becomes acquainted with them. They become friends. Few would refuse an airplane ride with Lindbergh. The public has confidence in him as a flier. But, before he hopped oof for a flight across the Atlantic he was just another aviator. His achievement made him famous. The newspapers printed column after column about him. He was heralded as the greatest airman. The public knew his name and fame. It would fly with him. Radio inspires confidence in names and rproducts, and the public will "fly" with them. Radio makes new friends and holds the old ones. To stop broadcasting is to stop saying hello to your old friends and adding new ones to your list.

Goodwill alone cannot ring the dealer's cash register. It must be aided by sales and advertising forces. You may set your watch daily by the Howard watch and be grateful for the service, but it will take more than the sound of the goodwill gong on the

radio at 7 o'clock to induce you to buy a particular watch, especially if the dealer presents others as being equally reliable. The consumer's appreciation must be converted into action. How can it be done?

The story is told how a station at Cincinnati presented a concert orchestra representing a paint manufacturer whose two leading products were a varnish that would dry in six hours, and a floor enamel. The music was supplemented by the weekly talks during the Housewife's Hour in the morning. A half pint, full-sized sample of the product was offered at the end of the program to those who mailed a request. The announcer was careful to make it clear that this was not a stingy sample but a can of sufficient size to enamel or varnish a good-sized surface. To those who wrote, a folder was sent with each sample, showing how to use the contents of the can most effectively. A card of introduction to the nearest dealer was also supplied. The dealers were given the names of the listeners who requested samples in their districts. It showed the dealers that the manufacturer was trying to help them in a progressive way.

Samples should be mailed as rapidly as the requests are received. Delays in sending samples or

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requests are received. Delays in sending samples or

booklets offered on the radio offset the goodwill which the program creates. Prompt action inspires confidence and indicates to the consumer that the company is ready to give best of service. It is a good plan to send a stamped, addressed, return postal card with samples sent to the sections where no local dealer is near at hand. On the card ask the consumer to fill in the blank with the name and address of the local dealer who could handle the product. If properly followed up by the sales department, this idea leads to increased distribution. One company did this in broadcasting over a single station, and during the first few weeks sent 7000 samples and increased the channels of distribution.

Broadcasters must be opportunists. They should be ever on the alert to take advantage of popular fancies, novelties, or "crazes". When the cross-word puzzle took the country by storm, the B. F. Goodrich Company offered puzzle books to listeners who wrote for them. A few days netted more than 200,000 requests. The post office at Akron, Ohio was overwhelmed, so the next time the announcer notified the radio audience to call at the nearest Goodrich dealer for the puzzle books. Three million individuals are said to have visited the tire dealers, thereby demonstrating radio's

effectiveness and the effort of the manufacturer to aid the retailers. #

Offers of something free made through the microphone should always be based on the self-interest of the radio fan and not as an appeal for applause to please the artist or to express appreciation to the sponsor for his effort. Direct useful offers to ordinary people. They form the backbone of radio. The well-to-do have radio sets, but they are likely to have more diversions and recreations than the common people, who spend more time at home, and, therefore, at their radios. Radio is one of the chief entertainment mediums of the masses. A receiving set serves the entire family. The tired working man and the farmer at the close of the day need not get dressed up to enjoy the radio. That is one reason why they like it. The well-dressed diners at the Waldorf Astoria or on the Astor roof have no advantage over the working man these days so far as music with the meals is concerned. You will find the workman and his family much more faithful to the loudspeaker than those who forsake the radio for golf, tennis, yachting, theatres, motoring, swimming, and fishing. Furthermore, the person of more than the average means is not likely to be one who will write for samples or free booklets.

How can the retailer "cash in" on the manufacturer's broadcasting which gives local coverage? One broadcaster sends a weekly radio bulletin to 6,500 dealers, with instructions to help them "cash in". First, the suggestion is made that the products be displayed in the windows at regular intervals. Second a loose sheet program of the next concert printed in two colors, in special display cut-out form, is provided for display in the window. Additional programs for display in the radio and other departments are supplied upon request. The third suggestion is that the retailer mail the advance program each week to a list of carefully selected customers and prospects. These are supplied free in any quantity the dealer requires. Some dealers request 100 a week. The fourth recommendation is that the retailer insert a copy of the current program in the store advertising space in the local newspaper.

Broadcasting by the Eastman Kodak Company is of the type known as "reminder advertising". The purpose of the broadcasts is to encourage owners of Kodaks to use them more often, thereby increasing the sale of films. It is considered a "natural air acct."

The Seiberling Rubber Company tested radio on an impressive scale, featuring dealer tie-ins. This company works under an exclusive dealer plan involving a much smaller dealer list than that of some companies. The exclusive representation naturally carries certain advantages and certain obligations. Prior to the broadcasting the complete radio campaign was presented to dealers with the assistance of elaborate demonstrating material, featuring a large stiff-covered folio book which told all about the broadcasting plans. Large broadsides and other printed material effectively presented in red and black were also used in the preliminary merchandising campaign. The magnitude of Seiberling advertising, particularly on the radio, and the consequent result that dealers should find Seiberling tires easier to sell and more profitable to carry than any other tire, were featured in the copy. What happened?

Five hundred new dealers were added to the Seiberling list prior to the initial radio performance. A month later, 800 dealers had been added, and at the end of five months on the air, the new dealers totalled nineteen hundred.

One night a particular station in the broadcasting network was silent for the period prior to the Seiberling program. Two minutes before the concert was scheduled, and without any preliminary means of attracting attention, a direct offer was made from that station to give any listener who would call at a certain address, a rubber mat on which to stand his loudspeaker. The address was that of a dealer in a remote section of the city. More than 300 called for the mat on that evening, indicating that many listeners were standing by on the wavelength of the silent transmitter waiting for the curtain to rise on the Seiberling program.

The concerts were given by the Seiberling Singers, a chorus of male voices. After a month on the air, the sponsor felt that the broadcasts were attracting "an Atlantic Monthly audience", so the programs were revised and popularized. Seiberling contracts for double spread space in trade journals, and some of these advertisements have been devoted to the radio campaign. Dealers have also been supplied with a large corrugated board display in the form of a window backing, which, by its brilliant coloring and prominent lettering, dominates the average tire dealer's window and gives it a tie-up with the broadcasting.

A rug manufacturer in commenting upon broadcasting said, "We firmly believe that radio gives us a generous return for money invested. We know that our mills are running a larger proportion of full time than any carpet mill in the country. This may be due to radio and again solely to our established reputation and quality of our product, but the fact remains that we are not getting as bad a licking as some of the rest of the fellows, and not one of them do radio broadcasting. #

The advertiser who plans to enter the field of broadcasting should consider it a new and effective way of entertaining his customers. But, do not forget this: in making an effort to be an entertainer do not plead for your product. Let the broadcast stand as an entertainment and nothing but that. Pleas on the radio offend listeners. Let the printed word extol the product. Be satisfied to let the trade-name or name of the manufacturer identify the sponsor. Consider the billboards. Note how few words some of the most attractive contain. Perhaps it is a picture of a man sitting in the glow of his fireside, while the only words on the illustration are "Chesterfield --

#Whittall Anglo -- persians -- Booklet "Radio's Magic Carpet".

They Satisfy". Or, it may be just a colorful picture of a lone tire rolling down the highway with a caption to explain that "26,000,000, are running".

This same principle applies to broadcast advertising. The entertainment is likened to the billboard's art. The message, to be effective, must be brief. How many motorists would stop to read a long advertising message on the billboard? How many radio listeners will stay in tune with a long blast of advertising? Few. As the artist strives to make the billboard attractive to the eye, so the radio man must make the entertainment magnetic to attract the mind through the ear. Radio will carry the performance to millions of loudspeakers and polish friendship's crown. It will create goodwill, but, remember, friendship is a plant of slow growth.

CHAPTER SIX

THE TECHNIQUE OF BROADCAST ADVERTISING

This chapter is taken from a lecture given by Frank A. Arnold at Dartmouth College, May 4, 1928. It is an attempt to furnish the historical background, together with the theory and practice of Broadcast Advertising as far as is possible, considering the comparatively short space of time that Broadcasting has been in operation.

It was not until 1920 that a somewhat startled nation awoke to the fact that Broadcasting was here, and that through this agency, it was possible to hear the human voice thousands of miles away from the speaker, but even then the full importance of this great new invention was realized by comparatively few.

Beginning with the broadcasting of the Presidential election in November 1920, this new agency developed as rapidly as could be expected when one realizes that during that period it was looked upon more as an interesting laboratory experiment than a new industry. It was because Broadcasting grew, rather than developed,

that there was apparent during its first five years, a lack of organization in the industry, or anything like uniformity in the operating practice of Radio Broadcasting Stations.

The development of Station WEAJ by the American Telephone and Telegraph Company, following directly after the pioneer work done by the Westinghouse organization, through stations KDKA in East Pittsburgh and WJZ in Newark, marked the real serious condition of broadcasting as a permanent factor in American industry. The successful development of Stations WEAJ and WJZ is too recent to take your time in recounting. Suffice it to say, that when the National Broadcasting Company was formed in November 1926, the laboratory experiments had revealed the fact that a new industry had arrived, and was being developed at a pace breaking all previous records in the progress of big business. Sales of radio receiving sets and accessories had grown from a total of two million dollars a year, reported by the department of commerce in 1920, to six hundred million dollars reported as the sales for the calendar year of 1927, while the total volume for the intervening period revealed the amazing figure of two billion, ninety two million

dollars -- a record without equal in the development of great industries.

The National Broadcasting Company was organized and is owned by two great companies interested in the manufacture of radio sets, and a third intrusted with the business of selling and distributing these sets throughout the country -- The General Electric Co., the Westinghouse Electric and Manufacturing Co., and the Radio Corporation of America.

These three companies, as I have stated, organized the National Broadcasting Company, purchased Station WEAJ as a going business from the American Telephone and Telegraph Company for a million dollars in cash, and then by contractual arrangement with the Radio Corporation of America, assumed the management and operation of Station WLZ and WRC.

The new company was commissioned to put on the air the best programs that money would buy, and to see that these programs, as far as possible, had national distribution in order that a thoroughly well recognized organization should be responsible for the creation and maintenance of programs of such outstanding quality as to stabilize the industry. It was early recognized by those having this industry at heart, that unless the purchaser of a radio receiving set could be

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the purchaser of a radio receiving set could be

assured of a continuing supply of worthwhile programs, his interest would soon flag, his purchases cease, and the business would gradually fade out of existence. Whether the National Broadcasting Company has fulfilled this commission is something I will leave for you to decide, but inasmuch as the sales of radio receiving sets increased 20% during the first year of its existence, there would seem to be only one answer to the question.

There early arose an interesting discussion as to who should ultimately pay for broadcasting, and unlike our English cousins, no attempt had been made to levy a tax on the individual receiving set or in any other direct way to obtain payment for programs sent out over the air waves. The purchaser of a receiving set had the opportunity of obtaining anything he could get from the air absolutely free. It was evident, however, that this sort of thing could not go on indefinitely regardless of the resources of those concerned in supplying the programs -- with the result that "sponsored" programs were put on the air, paid for by national advertisers who sought by this exhibition of goodwill to win the continued approval and support of their present clients and possibly obtain a reasonable percentage of new ones. The growth and

development of this idea has been rapid, and unusually successful -- until today it can definitely be said that Broadcasting as an advertising medium is here to stay, and has demonstrated its value to a more appreciable extent within its short life, than any other of the more common advertising media for the same length of time.

This brings us directly to the consideration of our subject -- "The Technique of Broadcast Advertising".

For many years the national advertiser and his agent duly recognized the fact that there is such a thing as "Psychology" of advertising, and that certain basic's ought to be obtained in order to work through to its logical conclusion, the essential type of advertising campaign. The advertising copy must have attention value, and through attention make its appeal. Once these two elements were satisfactorily at work, there came into operation, decision, and ultimately, action, on the part of the potential customer. We were also mindful of the fact that in analyzing copy and its purpose and, also, the individual for whom it was intended, there were such known facts as biology, anatomy, and optics, that must be taken into account. Out of this, was built the "copy structure" which

resulted in an association of ideas, and the conveyance of these ideas through the channels of thought and appeal to the imagination.

The copy writer was impressed by the fact that in his appeal, he must keep well within the reasonable, in order to hold the attention of the reader, and in working out the details of his story he used either "suggestion copy" or "attention copy" or "direct command copy", as seem best suited to the purpose in mind, and the hope to be reached. From this, hopefully, there was obtained a cumulative effect, which, in the reaction of the ideal copy on the ideal group, accomplished the desired result.

With Broadcast Advertising we find it necessary to use a new technique. Whereas, in all the usual forms of advertising, the eye has been the means of conveying the message to the brain, we find we now have a new physical attribute, the ear, or hearing, that must be considered in preparing broadcast advertising "Copy" or the program, as it is more commonly designated.

In this country we have attained first place among all the nations of the world in the excellence of our newspaper and magazine advertising copy, and

attractiveness of our billboards and electric signs.

We now have before us the duty of maintaining this record in developing Broadcast Advertising which, in its approach, finds its avenue to the brain exclusively through the sense of hearing.

Few of us realize until put to the test, the extent to which eye and ear when working together are influenced by the impressions that come through the eye. Take a musical comedy, a public speaker, a performance on the stage, and if we stop to analyze our impressions, we find that much we hear, if heard alone, would leave a negative impression, but when combined with the brilliant setting, and the numerous cunningly devised combinations of color and attractiveness produces a result altogether satisfactory and to which we respond with applause.

We early found by experimenting that when the sense of hearing alone is involved, and no artificial or spectacular appeal through the eye is summoned to assist, we have a very different and much more difficult problem on our hands. To make a long story short, an entirely new technique of approach to the radio public has been made wherein the program is so constructed, even to its smallest details, as to produce the same effect on the listener that he obtains from the printed page and its accompanying illustrations.

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printed page and its accompanying illustrations.

In Broadcast Advertising, we find that the universal common denominator is music, or music combined with some form of dramatic art. It has been by a combination of these and the ability to obtain the right balance, that there have been worked out some very extraordinary programs, both sustaining and sponsored.

A musical number has to be prepared quite differently for the microphone than would be the case if it were to be presented on the concert program. If the numbers are orchestrations the musicians must be rightly positioned and properly balanced, in order that a uniform tone may reach the microphone. New combinations, involving re-writing the complete score of an opera is many times necessary in order to produce the same result that would be obtained in a concert hall. The technique of handling the human voice is, also, just as different, and has had to be learned even by Grand Opera Stars with their many years of training.

With this in view, it will be recognized how difficult was the task of preparing a microphone interpretation of a nationally advertised product, for this is just what had to be done.

It was early discovered that the radio audience would not permit the sponsor of a program to talk unduly about his product, even though he was paying for the entertainment, and that the most favorable reaction came when the sponsor made himself known directly.

A great national corporation desiring goodwill for its various products, organized itself before the microphone into a family party, giving to its listeners each week, one of the highest priced, most nicely balanced programs on the air, obtaining through this, an appreciation of its many years of service to the American people through the distribution of its products.

A great life insurance company, engaged not only in insuring but, also, the prolonging of its policyholders' lives, conceives the idea of setting-up exercises now so well known to hundreds of thousands of families throughout the length and breadth of this country, and by this simple and most direct advertising in an indirect form has again scored tremendously in the matter of goodwill appreciation.

Almost every classification of trade is represented today in one form or other by sponsored programs, and some of you may ask, "How are these programs built

so as to represent the various interests involved?"

The answer is simple -- we build programs for broadcasting in much the same way that the advertiser and his agency build copy for the newspaper or magazine. Let me give you an example: A nationally advertised product decided to go on the air.

It had contracted for an hour a week for fifty two weeks. The selection of stations involving national coverage has been decided on, the contract is signed, and the matter is settled. Now comes the very important item of deciding what kind of copy or program shall be used to fill these fifty two periods which, in all essential details, correspond to fifty two full pages in a national magazine. The technique of program building in such an instance is as follows: -- A conference is arranged at which there are present; the advertiser, the advertising agency, and the broadcasting company. The advertiser and his agency produce at this conference; plans, sketches, advance copy, in fact, everything that materially concerns the advertising programs about to be carried out during the ensuing twelve months. With this in evidence, the broadcasting company, through its commercial, program, and production departments sets about to find the points where broadcasting can best tie in with copy plans already established, operating

as a coordinating factor in obtaining the listener's, as well as the reader's attention, hoping out of this combination to extract as nearly as possible 100% of consumer result. This is not always possible to accomplish, but it is always easy to find some common denominator whereby both reader copy and broadcasting copy can say the same thing, one through the medium of the eye, and the other through the medium of the ear.

The broadcasting company next sets to work and produces an experimental program, reflecting the high spots of the conference, into which has been worked the continuity, or reference to the advertiser or his product. Succeeding conferences are held until the program is worked out to the satisfaction of all parties concerned. It is then put into rehearsal, an audition is held, and sometimes after weeks of work and experimenting, there evolves a product reasonably certain in its objective. This constitutes the first program of this new national advertiser on the air. After this the copy may be modified or changed or go through a variety of alterations until it finally gets its stride and moves on with a degree of permanent assurance. No program is ever one hundred percent at the start, any more than the average copy is a

a perfect advertisement at the start, but in spite of this, the major programs on the air at the present time are producing, not only approval on the part of the radio audience, but goodwill for the national advertiser.

Just a word about the radio audience. Never visualize it as a tremendous number of people seated in an audience hall listening to a performance. This never occurs. Instead, visualize a family group about the radio receiving set, listening to the programs that come from the favorite station or stations to which they are accustomed to turn for their entertainment. Here you have the advertiser's ideal -- the family group in its moments of relaxation awaiting your message. Nothing equal to this has ever been dreamed of by the advertising man. For years he has strived to obtain it by creating magazines of distinct personal appeal, but to be able to place this message directly within the home and before those who are his potential buyers -- this, I say, has never before been remotely possible.

There are today, in the neighborhood of ten million receiving sets in the United States, with probably an average of four or five individuals to each set, resulting, of course, in a perfectly huge

potential audience. Divide and subdivide this all you please, until you reach a satisfactory minimum, and you still will have a larger number of people listening to your program than probably ever see or read your advertisement, even in the most widely circulated mediums. It is to this little family group that the program is directed, and this must always be borne in mind in preparing all types of programs.

Things that one might say in print, or lines that an actor might utter on the stage, could not be permitted in a program coming boldly from a loud speaker, before a small select group such as I have described. This fact, however, instead of being a detrement, has increased the value of right approach, and has resulted in a delicacy of contact, and fine quality of reference to the advertiser and his product, reacting favorably on both parties. What could be more enjoyable than one of our most popular programs that reaches the maximum radio audience every week, and which is so attuned to the quality of the product sponsored as to be almost synonymous with it. X

"Quality begets quality" and in this particular instance, the program has become not only a great national favorite, but the product also has shared the same degree of popular approval.

Disabuse your mind of the feeling that programs "happen" or are simply groups of musicians or artists assembling without any special objective in mind. Every musician, every artist, every actor, appearing on any program, is just as carefully selected as ever an advertising agency selected its copy writer, typographical expert or commercial artist.

And, what does the public think of all this, you ask? Well, if one is to be governed in his reply by the mail that is received every year at the studios in New York, the reply would be that the American public have so generously accepted Radio as a permanent part of their home equipment, that they will never willingly give it up. It has brought education, entertainment, religious privileges, and a contact with the great world into hundreds of thousands of homes that have heretofore been barren of these things. It has given to the music lover, his choice of the greatest artists of the world at no extra cost beyond that of his receiving set. It has brought the world into the cabin of the lonely rancher thousands of miles from his nearest city, and made life for him more endurable. It has eased the pain, and made less long the days of thousands of those confined in our hospitals. It has ministered in the broadest possible way in its contribution of those things which men and women most need, and in such

variety that whether it be the cowboy on the Mexican border, or the society bud in her city home, each finds in the radio, something to be desired.

The reaction of the public to the sponsored programs is distinctly favorable. Here and there, we find the chronic objector -- but who does not find him everywhere.

There is being built into the structure of advertising today, a great new factor, which frankly is not competitive but cooperative, acting much as the keystone to the arch -- by its presence making the entire structure more solid and more capable of performing its complete function.

Broadcast advertising is cooperative with newspaper, magazine, and outdoor advertising. I will go still farther and say, that without these other long established forms of advertising, Broadcast Advertising would fail of its greatest accomplishment. With them it serves as a binder, bringing thousands of family groups to a realizing sense of this great invention that is contributing so much to their comfort and convenience, also, bringing to them the psychological point of having the "will to do" and it's this "will to do" that crystalizes into favorable consideration of sponsored program, as the only way by which they can discharge their debt of personal obligation.

CHAPTER SEVEN

CHOOSING YOUR BROADCASTER

Correct appraisal of broadcasting stations to be utilized in a campaign is extremely important. How can an advertiser select the best transmitters for his particular purpose? First, he must consider the location of the station. Is the area within a 50 mile radius densely populated, or are the homes scattered? The consistent range of the majority of stations is 50 to 100 miles, that is, within this range reliable reception can be expected at all times under normal conditions. The waves may travel much further at night and during the winter, but outside of the 50 mile area the broadcast energy is weaker, fading is likely to attack the waves, and extraneous noises can creep in more easily.

Consider the power output. A transmitter using 5,000 watts or more power can be depended upon for better reception over a wider area than 250 watts. A watt is the unit of electric power. The peanut vendor who goes through the baseball stands feebly calling his wares makes fewer sales than the peddler who shouts. The same applies to broadcasting. Few

pay attention to feeble signals when there are loud, clear broadcasts on the air. A station with an exclusive wave and high power is generally a good one. High power is an asset to a program sponsor. A strong station need worry little about static, even in the summer, because the signal strength is much greater than the noise.

The wave length is important. It is a good plan to have a complete, up-to-date list of all stations grouped according to their wave length. Note how many transmitters share the wave length of the station under consideration and whether or not the stations are widely separated. A good station in New York, for example, might share a channel with a less attractive station in New Jersey or on Long Island. The New York programs might be interesting to listeners, but if the other station creates a bad name for that particular wave it will reflect on the superior station, because radio set owners will not form the habit of tuning into it.

If there are two stations in Buffalo, one on 509 meters and another on 214 meters, which wave would be better? With modern receivers in operation it would be just as easy to tune in on one as the

other, but with some of the older sets the tuning circuit would favor the higher wave length.

Advertisers should study the service area and "nuisance area" of the broadcasters. Both vary from time to time. Data furnished by the Federal Radio Commission make it clear that the service area of any transmitter is dependent upon the power of that transmitter, upon the nature of the territory being served, and upon the extent of interference, whether from other broadcasting stations, from static or from electrical noises such as elevator noise, oil burners, transformers, leaky power lines, etc. Such disturbing factors minimize the service range of the broadcasting stations.

Similarly, it is pointed out that the nuisance area depends entirely upon one's definition of nuisance. For a distance immediately surrounding the broadcasting stations one can tolerate interference of intensity which would be so loud as to completely wipe out service at a greater distance; that is, an intensity which will be an intolerable nuisance in reception of weaker signals from more distant stations.

Radio engineer estimate that a 50 watt transmitter under average conditions is competent to produce what is termed very good service at a distance of two

miles or less. It is capable of rendering good service at a distance of ten miles or less, and it will produce rural service up to 100 miles, which will serve in the absence of interference, and will be much better than no radio service at all.

A 500 watt station is rated as capable of very good service up to six miles or less; good service within a 30 mile radius and the rural type of service at 300 miles or less.

A 5000 watt broadcaster can be depended upon under normal conditions for very good service over a 100 mile radius and rural service up to 1000 miles.

A 50,000 watt station will give good service over a distance of 60 miles; good service up to 300 miles; and rural service practically across the country for a distance of 3000 miles.

These range estimates are based upon average good winter signals, and the assumption is that each station's distribution is circular, although in most cases the waves will travel better in one direction than others.

The nuisance areas of broadcasters of various powers are extremely flexible. On the nights when the distant stations are heard most loudly, the nuisance areas of the stations are at the maximum.

On such occasions the carrier waves will creep into the zones of service of other broadcasters located at a substantial distance, and will interfere with reception by listeners to those stations.

This will occur despite the fact that those auditors, in listening to the stations interfered with have no impression of interference during the nights that are marked by poor reception or during daylight. It is impossible, therefore, to specify a fixed nuisance area of a station of any given power because atmospheric conditions are the controlling factor.

Engineers estimate, however, that during the average winter night the nuisance radius for a 50-watt station is 300 miles; for a 100-watt transmitter, 450 miles; for 500-watts it is 900 miles; for 1000 watts it is 1350 miles; for a 5000 watt station, 3000 miles; and for 50,000-watts it extends beyond the limits of the United States in all directions.

Advertisers should study the relation of the broadcasters to be used in the campaign with the other transmitters on the same wave length in order to select stations less likely to be interfered with.

An ideal broadcasting service, that is, one on which all the stations will be given their full service

range for the distribution of their signals or at least a substantial part of that service range, requires that on each wave in the entire United States there must be no more than one 5000-watt station and no more than one 1000-watt station; that is, if a 1000-watt transmitter is put on a single channel, there must be no other 1000-watt station on that channel if the first one is to have undisturbed use of its service range, or even if a substantial part of its service is to be available for rural listeners.

Stations rated at 500 watts may be duplicated without serious interference if they are kept about 1800 miles apart. It is possible to get two or three 500 watt stations on one channel if they are geographically about 1800 miles apart. Stations of 100 watts power may be distributed about seven to a wave length if they are about 900 miles apart. The advertiser would then get effective use of the transmitters, but if two or three 100 watt transmitters were clustered within a 300 mile range and they were all on the air at the same time, the broadcast would be interfered with before it reached all listeners within the 900 mile radius.#

From a booklet "Choosing your station" from --
Federal Radio Commission

Even if one is satisfied to protect stations on a basis that might be characterized as good instead of excellent, it is still impossible to duplicate 5000 watt stations on one channel without materially reducing the service range, according to engineering measurements and observations.

Study the competing factors with which your program may have to contend. For example, if you select the Sunday 9:15 P.M. hour on W.J.Z., can you successfully compete with the Atwater Kent concert on WEAJ'S network? In this connection it would be well to study the schedules of all stations within a 50 mile radius.

Has the station a real showman? Many broadcasters have fine electrical equipment but their radio programs fail to "bring down the house" because the program producer has no sense of showmanship. A good showman will always strive for a sense of individuality and distinction of programs. One broadcasting system tells advertisers: "It is not necessary for anyone in your organization to know the show business. We take over the whole problem."

Does the station reach your market? A tractor manufacturer would not select New York to reach his buyers unless he felt that the farmers on Long Island and Southern New England would hear him. He would want stations within consistent range of the farm belt.

CHAPTER EIGHT

WHAT NIGHT IS BEST?

Regularity of performance affixes a program on listener's minds. Adhere to an established time schedule if you desire to attract a regular following. Continual shifting to different hours may be detrimental unless an acid test proves that the wrong time is being used for the particular type of entertainment. The Good Book counsels to prove all things and hold fast that which is good. If radio auditors like a program, they will form a habit of looking for it at a certain spot on the dial at a regular time each week.

On the other hand, rotation of programs is an excellent idea for the sponsor who desires to find the largest number of listeners over what might be termed a "long pull". The same people are likely to listen in on Sunday nights, week in, week out. If after a while the entertainment is shifted to about the same hour on another day, a new group of listeners will be attracted. This brings up the question, what night draws the largest crowd on the radio? The answer is, there is no night which really offers a larger audience than another. However, there are

some who slightly favor Sunday and Monday nights, because they feel that more people are at home on those nights. Theatre managers say that Monday night brings the slimmest audience to the theatre. That is why "Roxy" chose Monday night for his main broadcast. He reasoned that if fewer people attended the theatres on Monday night, probably they would be home after their weekend of pleasure, and they might listen in.

A survey of radio broadcasting prepared for the National Broadcasting Company by Dr. Daniel Starch reveals interesting data obtained in the territory east of the Rocky Mountains by canvassers who visited 17,099 families. It is a fact that there are 9,023,366 families east of the Rockies operating radio sets in their homes, representing a radio audience of 38,800,474. Of this group, New England has the largest percentage namely, 43.85; Middle Atlantic States next, with 43.75; followed by the Middle West, east of the Mississippi 38.96; west of the Mississippi 36.33; while the South Atlantic and South Central are 23.95 and 20.60 respectively. The weighted average of the entire group is 34.59, or a little over one-third of the families east of the Rocky Mountains. Using the same basis of computation, the broadcasters estimate that, including the Pacific Coast, there are 9,640,348

families owning radio receiving sets, which, figured on a basis of 4.3 members to a family, gives a total radio audience of 41,453,496.

Four-fifths of the families east of the Rockies report that they listen in daily. Three-quarters of them listen about equally on all nights, but Saturday and Sunday nights about as follows: on Sunday 1,339,068 families listening in; Monday 712,846; Tuesday 587,421; Wednesday 810,298; Thursday 660,510; Friday 885,192; Saturday 1,347,189.

Families live on more or less of a routine schedule. One night they may set aside for the movies, another for a visit to Grandma, while some have schedules for lodge, club, bowling, the gymnasium, cards, the theatre, etc. So each day contributes its quota to the radio audience. Those away from home on Monday are probably there on Tuesday, and Vice Versa.

"The Choir Invisible" proved to be an attraction on Sunday nights over station WOR. A representative of the station said that he believed "everybody in the world knew about the choir". Later, commercial contracts necessitated a shift of this program to Thursday. Several attached to the studio staff feared that the mail would be reduced. They reasoned that fewer people might be at home on Thursday nights, but this did not prove to be the fact. Just as many

letters of appreciation were received. Many listeners who enjoyed the program on Sunday are believed to have followed it to Thursday. The mail revealed new listeners who had never heard the choir on Sundays. A reduction in the audience was offset by the new auditors who tuned in on Thursday night. The choir was later transferred back to Sunday because the program was more appropriate to the Sabbath, when commercial contracts did not interfere. This illustrates the advantage of program rotation. A new audience is found.

A broadcaster might begin with a Monday program and continue on that night for six months and then shift to Tuesday, and so on through the week, even skipping around so far as days are concerned, to obtain a productive hour on the air if it could be arranged with the radio company. However, if he desires to entertain practically the same audience week after week, it would be better to cling to a fixed schedule. To find new listeners, program rotation is a good procedure. Rotation gives more variety to radio and guards against monotony. The one disadvantage is that rotation requires a longer time to create goodwill with a given group. In the long run, rotation no doubt pays so far as mass appeal is concerned, because it affords a greater following and established

contact with people. It is true, of course, that some who heard the concert on Sunday night will miss the program and take it for granted that the sponsor had discontinued broadcasting, instead of shifting it to another night. Therefore, in the case of rotation it is a good plan to have the announcer at the previously scheduled time on Sunday, tell the audience for several weeks that the program is on the air Monday or whichever night is selected. It is possible that some day programs will be rotated from week to week in order to reach a greater audience, give variety to broadcasting, and avert boredom. Broadcasters should consider the application of this idea to their programs. They would be surprised how many people would write for their booklets or whatever they may offer. The Clicquot Club Eskimos once changed their night on the air and cut their time to a half hour instead of a full hour. The mail response was greatly increased, as the new audience expressed appreciation. The Ipana Troubadours also shifted to a different night, chiefly to secure a larger network, and found that they lost nothing by the rotation.

Sunday night assures a good sized audience, especially in winter, because there is no doubt that freedom from work and social activities enables a

greater number to be at home on the seventh day. However, a program sponsor must be extremely careful in selecting the material to be wafted across the land on the Sabbath. It is not good for an advertiser to compete on the air with the churches. Listeners are likely to resent commercialism in competition with religion. Furthermore, in the case of program rotation, the selections played by an orchestra or sung by a male quartet on Sunday night should be of classical, semi-classical, or sacred type rather than jazz, to attract the largest audience.

It is estimated that there are between 8,000,000 and 9,000,000 receiving sets in the United States. There are 23,000,000 homes. When events of National interest by network stations, it is estimated by the broadcasters -- optimistically, of course -- that the audience runs as high as 50,000,000. It is safer and more conservative, however, to say "many millions". No one can calculate how many a nation-wide chain of transmitters will attract. There are too many variable factors involved to permit an accurate answer. This does not mean that there are not 50,000,000 people within range of the broadcasts. But how can anyone tell how many listen in?

The cost of installing and maintaining radio in the home leads to the logical assumption that the

millions of families now enjoying radio broadcasting have more than average buying power. Taking rental value of homes as an index, a survey made by Dr. Daniel Starch shows that in the country as a whole the economic status of radio families is 40 percent higher than that of non-radio families. This is differential in 24 percent in the large cities, 34 percent in the small cities, and 78 percent in smaller communities.

What is the best hour to go on the air? It depends upon the class of audience desired. For mass appeal the minutes from 7:30 to 11 p.m. are rated high. The broadcasters say that there is no half hour within this space of time that is better than another. The morning and afternoon audience is, of course, smaller than that of the night, but particular groups can be reached effectively on the radio in the daytime. The majority of stations charge half rate for daytime broadcasts.

The survey that Dr. Daniel Starch made for the National Broadcasting stations and national advertisers shows that there is a vast audience in the homes of the country using radio as a means of entertainment, information, and instruction all during the day. A daylight sampling test on one of the smaller

broadcasting chains brought 59,000 inquiries in the course of two weeks. A regular morning feature on another network is receiving over 6,000 inquiries a month. Sampling tests on a breakfast hour, featured on a single New York station, brought 75,000 inquiries in thirty weeks. Another morning program feature on a single station recently received 19,000 inquiries in two weeks. Many other such tests clearly indicate that national advertisers, with products appealing to the housewife, can profitably use the daylight hours, and reach vast audiences of women through the big chains.

At 10 p.m. the audience begins to tire and to dwindle, especially in rural places. Then the light music, the jazz bands and slumber ensembles come into their own. City folks are more likely to stay with the loudspeakers until 11 o'clock. Broadcasts after 10 o'clock at night are usually called "back-ground entertainment". The audience is not as attentive as it was earlier in the evening. Educational broadcasts seem to be well received around 7 o'clock at night. The hour from five to six, especially in the winter, is effective for children's programs. The sixty minutes from six to seven are generally assigned to dinner music. The morning hours are used to gain the

goodwill of the housewives. Farmers ask for the market reports, news, weather, and time between 12 noon and 1 p.m. That is why Montgomery Ward program was shifted from night to noon. Luncheon music has a place on the program until 2 o'clock, after which talks on current events, beauty, fashions, menus, and what-not, aimed at women listeners, are radiated. The rest of the afternoon is given over to "Casual Entertainment" featuring string trios, orchestras, and soloists, both vocal and instrumental. These hours are being cultivated to make them more productive for sponsored programs.

Broadcasters call attention to the fact that daylight broadcasting is going to play a much more important part in radio advertising. The improvement in radio set design, as well as in transmitting apparatus, has made daylight reception much more effective. In fact, except for long distance work, the modern multiple-tubed radio set, with all-electric operation, gives about as good results during the day as at night.

Personality linked with an advertising campaign, on the radio is an impressive idea. People like to see, hear, or deal with men and women whose names are

associated with accomplishments. This is an established fact in advertising and the advertisers on the air will do well to take advantage of it, as some have already done. Radio is called an adjunct to hero worship. There is a thrill in hearing the voice of a famous person. That is why Commander Richard E. Byrd -- who with Floyd Bennett was the first man to fly to the North Pole -- the crew of the transatlantic airplane "Bremen", Charles M. Schwab, and a host of others have been sponsored on the radio. The public tunes in on a person who can give it a first-hand story of achievement. That is why the announcer scrambles through the ropes with the microphone at the end of a championship prize fight to have the winner greet the invisible audience. His hurriedly spoken words in breathless fashion add personality to the ringside broadcast. That is why John McCormack usually greets his radio audience with spoken words at the finale of his concert. To hear him speak makes radio more human. It satisfies the curiosity of many who wonder how the Irish tenor sounds when he talks; whether, for instance, he has an Irish brogue.

Why do some advertisers on the radio forsake the trained announcer and have one of their own men officiate at the microphone? Is it a good idea? They say that a regular announcer grows too commonplace, too cold; whereas, if their own man appears before the microphone he gives individuality to the program and affords a more intimate touch than would the trained announcer. This is a dangerous practice, because many persons think that they have been born with a real radio voice and microphone technique when just the opposite is true.

Announcers should keep in the background, yet they have a habit of creeping out. They seem to form a habit of putting themselves ahead of the program. They think the radio audience is always ready to hear of their personal experiences, no matter how trivial.

During an interesting part of the program when Lindbergh landed at Havana, a New York announcer who went to Cuba to handle the microphone, insisted on telling how he lost his baggage and a lot of personal stuff in which the radio audience had absolutely no interest. Announcers can lose an audience quickly for an advertiser if they are allowed to talk too much.

Even the best of them insist on putting themselves in the limelight. During the Democratic National Convention at Houston, Texas, in 1928, the president of one of the broadcasting chains had to wire his chief announcer to keep in the background and let the public hear the convention and demonstrations.

A talkative announcer ruins an advertiser's effort to entertain and make friends. The announcer who describes in detail each dance selection of strives to create atmosphere, ending up with a long drawn out sentence that alludes to the name of the selection loses a great part of his public. Listeners who tune in a tango do not care to hear an announcer in Newark or Brooklyn, Davenport or Syracuse, paint an elaborate word picture of Spain, señoritas and bull fights, of which he knows nothing except what he has read. The listeners have probably read the same. The announcer should make every word count, else it will act as a signal for thousands to tune out. It has been remarked that an announcer should cut out every word that would not be worth 10 dollars if printed in an advertisement. One advantage of written continuity for a sponsored broadcast is that it prescribes what the announcer is to say and excludes any personal remarks.

Serial broadcasts do not win listeners if they are concluded abruptly at a high point of tension. For example, "tune in next Friday night and you will hear the rest of the story". Each broadcast should tell a complete story. People do not read advertisements in a series. They do not listen in series. There is too much on the air. Competition is keen. Furthermore, the mind does not retain half a radio story for a week until the rest is forthcoming. It is the full story concisely and dramatically told that a listener remembers. Curiosity woven into a radio dramatization makes a stronger appeal than description.

A program does not win the favor of the radio audience in the first half hour. All the people do not listen at once. But, by word of mouth the news spreads that a certain program is good. Then the next time the neighbors make it a point to tune in. If they like it they will pass the word along to someone else, and so the audience grows. The seats in the ethereal theatre are never sold out. The card "Standing Room Only" is never displayed. There is no limit to the number that can be entertained simultaneously. This is one of the encouraging factors of radio. As the program is improved the

audience continues to grow and the sponsor profits. Follow the inclination of the crowd. If you are convinced that they favor dance bands, give them dance bands. Be friendly. Just because you are trying to sell high-grade motor cars is no sign that grand opera should be the backbone of the broadcast. You may find that people who buy expensive cars like dance orchestras at certain times much better than opera. They say that diversified programs helped Lasalle car sales. Some may wonder why the Troubadours for more than three years have played dance music, week after week. Does it not become monotonous program? Do not forget that continuous advertising along one line grows monotonous to the advertiser, but not to the public. The Troubadours scored a big hit at the beginning. They went on the air as more or less of an experiment. It was found that their melodies sold toothpaste to thousands. They made lots of friends, and they rightfully figure that the music that appeals to thousands is probably the best way to appeal to other thousands. If you are on a good thing stick to it.

Why did the Troubadours select the type of program which they have followed since the beginning? They asked the Victor Talking Machine Company what class of record led the sales. The answer was the

popular dance selections. A fine orchestra under an able conductor was hired, and off the Troubadours went to help sell tooth paste. Today they are called "one of the most successful sales organizations in existence". In fact, it is said that the Troubadours have enabled radio to achieve the apparently impossible by giving real personality to a tooth paste. They went on the air April 1, 1925, over two stations. Radio proved its worth. On December 1, 1928, the Troubadours were entertaining over a net-work of thirty-one stations. How was the name "Ipana Troubadours" chosen? The explanation is that "it sounds well, is sufficiently distinctive, and suggests night serenaders, which they are in Ipana's behalf. The traditional Troubadour costume predominantly red and yellow, makes a close link with the red and yellow tube of Ipana Tooth Paste. The announcer never fails to emphasize this, because package identification is an important selling point. The program always opens with the popular selection "Smiles", to announce the presence of the Troubadours who strive on the radio to "improve the smiles of a nation".

Great care is taken that the sales message is not made too insistent as to antagonize listeners, but the power of suggestion is used with a marked effect.

As once said: "Smile and the world smiles with you" -- good advice from the Ipana Troubadours, who have had many months experience in sending smiles by radio to thousands of friends. And it's a happy message, you'll agree, this message of smiles that the Troubadours bring you from the makers of Ipana Tooth Paste each Wednesday night -- a message to which every one of us may take heed.

"Tonight's cheery array of smiles includes: (At this point the announcer runs through the names of the selections on the program.) These will be played in the best Ipana manner, which means plenty of pep, sparkle, and brilliance. And, too, the Ipana Troubadours are wearing their red and yellow costume to mark them as representatives of Ipana, the tooth paste in the red and yellow striped tube."

The program then continues. The liveliest number is played next to the last, and sets the stage for these words: "brilliance, and sparkle are characteristic of the Ipana Troubadours program of musical smiles, for they want you to know how Ipana tooth paste can give your smiles the same qualities."

The final bars of "Smiles" are played as the finale and as the music fades in the background and the announcer concluded by saying: "If you enjoy

the smiles brought by the Ipana Troubadours, they hope that the very next time you are in a drug store you will treat yourself to a smile. Just remember them as the representatives of Ipana, I-P-A-N-A, the tooth paste in the red and yellow striped tube."

CHAPTER NINE

TIMELINESS IN PROGRAMS

When it was announced that the broadcasting rights of the Dempsey-Tunney heavyweight championship had been purchased by the Royal Typewriter Company for upwards of \$25,000, there were many business men who asked, "What can a typewriter manufacturer profit from sponsoring a prize fight on the radio? Why should a business concern furnish a word picture from the ringside to radio fans who do not contribute one cent to the undertaking?"

Would many who tuned in the fight buy a Royal Typewriter machine the next morning? No, that was not expected. The answer was that the sponsor of the fight broadcast made friends with thousands of people from coast to coast, and some day those friends might buy a typewriter. They might remember Royal.

The advance publicity of this broadcast was cleverly handled. Previous to the announcement that the fight would be broadcast, it was rumored that Tex Rickard, the fight promoter, would not permit microphones at the ringside because they would keep people at home and, therefore, lower the box office

receipts. Fight fans throughout the country were clamoring to hear the blow by blow description by radio. Whatever could persuade the management to sanction microphones at the ringside would be the friend of a host. The day of the fight drew near. Mr. Rickard made no further comment upon the broadcasting. He was opposed to it. It looked dark for the radio fans. But, as is often the case, it was darkest just before daylight. Word was flashed that the Royal Typewriter Company had convinced the fight promoter that radio would not reduce the attendance. The name of Royal was on the lips of the multitudes with extremely favorable comment. Royal was their friend. He intermingled with the rounds and the gong of battle, ten of thousands of loudspeakers told the world that the broadcast was coming to them from the courtesy of the Royal Typewriter Company. A record-breaking network of stations carried the fight description to every nook and corner of the nation and everyone knew that Royal was their benefactor and their friend.

The sponsor was absolutely certain that millions would be tuned in on that occasion. He was sure of wafting his name across the nation in a friendly way.

If the eyes of all those who promenade Broadway on a single night were to read an electric sign, they would form a small audience compared with the one that tuned in that Dempsey-Tunney fight. The knockout might come any minute. All ears were strained to catch every word. Millions from Maine to the Pacific Coast and from the northern outposts of Canada to the Gulf heard of that particular brand of typewriter. They may never have heard of Royal before that memorable night. But when they shut off their sets that night they were aware that one typewriter was named Royal, and they learned it under pleasing circumstances. That creates goodwill. A persian poet once said, "Friend is a word of royal tone; Friend is a poem all alone."

But, do not forget, "out of sight out of mind". The fight broadcast was just an introduction to Royal. It must be driven home by more broadcasting, by newspapers and magazines advertisements, electric signs, and billboards. Names are quickly forgotten.

No broadcaster should neglect the opportunity afforded by election returns and dramatic news items, no matter how much they may interrupt the musical part of the program. These bits of news are priceless

so far as attracting a vast audience is concerned, and the broadcaster who sends them out with his program performs a public service greatly appreciated by listeners.

Take for an example, the night that the plane "America" with Byrd, Balchen, Noville, and Acosta was due at Le Bourget flying field in France after the transatlantic flight. They were overdue. A storm was raging over Paris. They were lost. Wireless signals indicated that they were groping in the rain, fog, and inky darkness somewhere over France. All America was intensely interested. If millions ever listened in it was on this night. Listeners stayed with the loudspeakers late into the night waiting for news. Bulletins were intermingled with the entertainments. It was a situation that gave the advertisers a great audience. They heard Floyd Bennett, Byrd's friend and companion, speak from St. Vincent's hospital, where he was confined by injuries received in a trial flight with the plane that was now lost in the sky. He told what he thought might happen and what the air-men might do to save themselves. Midnight came. Lights burning in New York apartments indicated that thousands were still up listening for news from France.

The advertisers had an opportunity to entertain these anxious people. The New York radio stations did not close down as usual at midnight.

Then the bulletins were flashed that the gasoline supply was surely exhausted. There was only one thing that could happen, a forced landing in the darkness and rain, in a strange land. The plane might crash at any moment. No one could leave the loudspeakers. This was by far the most intense and dramatic story that radio ever unfolded. Late in the night, news flashed that the plane had landed on the sea at Ver Sur Mer; the men safe, though the plane was badly damaged.

The Lindbergh flight to Paris was another running story that gave the program sponsors news bulletins that drew a national audience. The broadcasts told that he had passed Ireland. On and On, the bulletins intermingled with the dance selections, opera, bands, and lectures to tell the world of the success of the lone man in the cockpit of the "Spirit of St. Louis". Within a few minutes after the wheels touched the soil at Le Bourget, radio broadcasters in the United States had the news of the air.

Three days after Amelia Earhart, the first woman to fly across the Atlantic, arrived in New York with her co-fliers, Wilmer Stultz and Lou Gordan, they

were sponsored on the air over a large network of stations by the Chrysler Corporation. It was their first broadcast in the United States, aside from the welcoming ceremonies on their arrival. It was the first exclusive radio story of their transoceanic adventure. The broadcast was made direct from Madison Square where the new line of Chrysler products was on exhibit. There was no charge for admission. Quarter page advertisements in newspapers announced the broadcast and invited the public to attend the performance in person or to listen in. The incentive of the program was, of course, to acquaint a vast audience with the new motor cars. The Chrysler name was mentioned eighteen times during the hour. Miss Earhart's picture was offered to all who requested it.

At the close of the broadcast the announcer offered a historic souvenir in the form of a small bottle of Veedol oil actually used in the Graf Zeppelin tanks, to all who requested it. There were 21,000 who asked for it.

In addition to the publicity afforded by the radio, there were advance announcements in the newspapers of the fact that Commander Rosendahl would broadcast his story of the flight. The Oil Company

also ran small advertisements announcing the program on the page with the radio programs in the New York newspapers. The following morning the papers carried the complete story of Commander Rosendahl and naturally the Tidewater Oil Company and its product. Veedol were credited as the sponsors of the broadcast. Commander Rosendahl's talk was well prepared for broadcasting. It was a good program.

In these quickly arranged programs the advertising agency should check with the broadcasters to ascertain whether the radio program departments of the newspapers have been made aware of the program change. It is a good idea for the agency to phone the local papers to make sure that the radio program department has the latest announcement with the correct time, the list of speakers, and music. Furthermore, the City Desk should be supplied with a copy of the talk, such as that by Commander Rosendahl. The Veedol broadcast was quickly arranged program and several New York newspapers did not carry the announcement in their radio program on the day of the broadcast. Do not wait to write the radio department about a late program shift. Use the telephone.

Always take advantage of spot news that millions are waiting anxiously to hear. No musical program will attract so many ears.

The red figure days on the calendar afford opportunities to make broadcasts timely. However, one must be very discriminating in selecting the program. For example, it will be the tendency of everyone to choose "Silent Night, Holy Night" for a Christmas week broadcast. These have been Armistice — Day memorial programs that vibrated many wave lengths with a recitation of "Flanders Field", or the war songs, "Madelon". Repetition is a bad thing for the broadcaster seeking as large audience as possible. Listeners may tune in to your wave and hear the same melody that they have just finished listening to on another wave, so they turn the dial and seek something else. Few want to hear the same melody three times during the evening. Holiday programs are an opportunity for individuality, originality, and showmanship. The Ever Ready group sought and found individuality in a Lincoln's Birthday program by having Edgar White Burrill recite Ida Tarbell's "He Knew Lincoln". It was different from the other programs, most of which were based upon the Civil War songs. There was just enough musical touch to the Ever Ready broadcast to make it attractive and give it atmosphere.

The diversified concert built around a character of whom listeners have read or seen pictures is likely to win a large audience for an hour and hold them.

This was no doubt the case when Gene Tunney broadcast as part of the Palmolive first ethereal performance. The program began at 10 o'clock at night, but the champion did not step up to the microphone until more than half of the hour had passed. Everybody who tuned in at the beginning anxious to hear Tunney had to cling to that particular wave length for the best part of an hour. The Duncan Sisters and an orchestra entertained until Gene came on the air, so it was not a bad program to hold on the dial. #

From: Don E. Gilman.

"Radio Broadcasting an aid to distribution"
An address delivered before the district convention of Pacific Coast Advertising Clubs Assn. in Oakland, June (1929).

CHAPTEN TEN

TRADE-NAMES ON THE AIR

How many times during a broadcast of one half hour should the sponsor's name be mentioned? One prominent advertiser used on several occasions a 105-word announcement at the end of the broadcast which required the announcer to seek more than a minute of each radio listener's time. In this announcement the company's name was mentioned more than a dozen times. Some broadcasters do not feel that they are gaining anything on the radio unless their name is mentioned as often as the station management will permit. This is the wrong attitude. The wise broadcaster does not conclude with 105 words and his name radiated four times. If a name, trade-name, or slogan is mentioned three times during a half hour it should be sufficient and will not be resented by listeners.

It is not necessary to identify the sponsor at the end of each selection. A sponsor will profit by a properly conducted good program of entertainment. With two or three announcements during a half hour

the microphone can do much to popularize and make household words of such expressions as: "Keep that schoolgirl complexion", "I'd Walk a Mile for a Camel", "Time to Retire", "The skin you love to touch", "Eveready", "Not a cough in a carload", "Say it with flowers", or the idea that a cigarette takes the place of a sweet. However, advertisers say that no slogan is worth anything, although it contains the name of the product, until it has had at least a million dollars spent on it.

There may be a few who tune out a program because they object to even a single mention of an advertiser's name, but they "cut off their noses to spite their faces". In reference to such action an advertiser once said that by the same token, he supposed these people tear out the advertising pages of the magazines as soon as they leave the news stand, and walk in the middle of the street so as not to see the window displays. It is contrary to human nature to deny oneself the privilege of hearing a famous singer or orchestra because a sponsor's name is grafted on the program once, twice, or three times. It should not be overdone, however.



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hundreds of words of such expressions as:
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It should not be overdone, however.

What benefit does the Stetson Shoe Company derive from sponsoring a parade band on the radio? Is it because listeners buy more shoes after they hear the martial music? Ultimately, of course, that is what will make the broadcasting profitable. But the real motive is to stimulate and encourage salesmen, branch stores, and independent dealers. Stores are furnished a stiff board frame for window display with space provided for insertion of advance programs by the band. A series of bulletins is distributed to dealers and letters announcing campaigns are sent to all distributors, agents, and salesmen. The letters also ask for suggestions. Mats are provided for use in the radio pages of local papers. The value of the parades as depicting historical episodes in music has been further capitalized by mail contacts with school authorities. Local dealers are also asked to telephone the school authorities suggesting that they encourage the children to tune in. In addition, the radio campaign is dramatically presented at the convention of salesmen and dealers. This is a worthwhile procedure and the effect is more stimulating if the musical aggregation can be present at the convention to entertain and give a more intimate contact between the radio and the retailers.

What benefit does the Station House Company
derive from sponsoring a parade band on the radio?
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while gesture and the effect is more stimulating if
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tion to entertain and give a more intimate contact
between the radio and the retailers.

How can broadcasting aid a travel bureau? To gain this information it is well to study the results obtained by Thomas Cook & Son, who have been on the air with interesting travelogues since 1923. A year passed before listeners were asked to write or before booklets were offered. Later, however, in connection with a series of programs built around Mediterranean Cruises, a booklet of maps was offered during one broadcast. Five thousand requests were received. They were of high character, as attested by the stationery of business men, professional men, and college presidents, etc. In the summer of 1927 a collection of short stories was offered. A large number of inquiries was received and two hundred bookings were traced directly to broadcasting.

Do the people who travel listen to the radio while at home? The Cunard Line has a cruise each year on which Cook handles the short trips. Lectures are given on the boat. The first year of these cruises the lecturer asked how many of his audience had heard Cook's programs; 50 percent raised their hands. The second year about 80 percent signified that they listened to the travelogues, and the third year all raised their hands.

New offices were opened in Baltimore and Chicago, and many of the people who come to the travel bureau do so because they have radio sets. Travelogue broadcasts help to create international goodwill because foreign governments appreciate the programs that advertise their countries and attract tourists.

Maxwell House has considered radio of sufficient importance to let it provide the entire theme of a full page advertisement in the Saturday Evening Post. The facts that their coffee "is pleasing more people than any other coffee ever offered for sale" and that it is "Good to the last drop" were relegated to the bottom of the advertisement. Artistically printed programs of the concerts are sent in advance to those who write. An envelope stuffer entitled "For Better Coffee" is also used.

The Happiness Candy stores are one of the oldest broadcast sponsors. They have continued with an unaltered program featuring the comedy team, the "Happiness Boys", Billy Jones and Ernest Hare. When they went on the air there was no foreknowledge of possible results. In the early broadcasts the Boys asked for mail and received about 1,000 letters a week.

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An envelope stuffed with "Hot Water Coffee" is
also used.
The Happiness Candy stores are one of the biggest
professional promoters. They have contracted with an
unlimited program featuring the comedy team, the
"Happiness Boys", Billy Jones and Ernest Hart. When
they went on the air there was no record of
possible results. In the early broadcast the boys
asked for mail and received about 1,000 letters a week.

An attempt was made to use the letters in soliciting mail order business, but results did not justify its continuance. They stopped asking for mail and the letters dwindled to about twenty five a week. Today this is not considered a discouraging sign, because the better class of listener seldom writes to a broadcaster. The boys forsook the radio studio and faced microphone in a Fifth Avenue restaurant of the company. Needless to say, it is crowded on Friday nights when the Happiness Boys go on the air. It is believed that more people buy Happiness Candy because of the Happiness Boys.

Does it follow that if radio can increase the sale of candy it can entice more people to chew gum? Wrigley strives to do this by linking up the broadcasts with a window display picturizing the Wrigley Radio Review, with King Spearmint seated on his throne, the microphone at his elbow, the Spearmen below, and the other characters of the radio performance grouped around him.

The program is so built as to create a definite "Wrigley World" and the purpose of the window display is to focus this idea into sharper detail for listeners and dealers. No samples are offered in the Wrigley broadcast, but radio auditors who write are sent samples

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Does it follow that if radio can increase the
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"Wrigley World" and the success of the window display
is to turn this idea into chapter detail for listeners
and dealers. No examples are offered in the Wrigley
broadcast, but radio auditors who write and read letters

of chewing gum in a novel package which reproduces the fantastic characters as those in the display illustration and those who entertain in the Wrigley Review.

Are dealers really "warmed up" by broadcasting? The sponsors say that they are. The program's aid to distribution is in many instances more important than actually inducing listeners to buy. The influence upon retailers is more tangible than upon listeners, and results can be detected more easily. After the Clicquot Club Eskimos had been on the air about eight months it was decided to begin an intensive drive for dealers in New England. This was home territory, because the plant is located near Boston. Nevertheless, their distribution was doubled in Providence and Worcester within four days. The salesmen reported a general welcome, "What -- the Eskimos?" "Come right in."

Radio creates confidence. Price appeal is said to be no longer the all-powerful factor. It is supplemented by style appeal, and it must be preceded by the buyer's confidence in dependability of the retail store. Radio can help to do this.

Mass production has taxed the country's distribution system heavily, according to the Department of Commerce which points out that some relief must be

found. A measure of relief has been gained by the chain stores, mail order houses, cooperative buying, house-to-house selling, and similar means. Great improvements in distribution must be made within the next ten years. Radio will play a part in the improvement by bringing the manufacturer, retailer, and customer into closer relationship.

The "Say-it-with-flowers" campaign backed by 4,500 retail shops, increased the sale of cut flowers 400 percent in seven years. This was previous to the days of broadcasting. It would have been an effective campaign on the radio.

When the Franklin Company introduced the "Airman Limited" as a new vogue of luxurious travel a half hour was contracted for over WEAFF'S network. The program featured a concert orchestra under the baton of Josef Pasternack, former conductor at the Metropolitan Opera, and songs by Ifor Thomas, tenor. A three minute talk was given by Mrs. Winifred Wickwire, past president of the Interior Decorator's Association of America, who spoke on the "Search for Greater Luxury in Living and Travel". Page advertisements in leading newspapers introducing the new car on the day prior to the broadcast contained the following reference to the

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The "Get-it-with-flowers" campaign backed by
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When the Franklin Company introduced the "Airman
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featured a concert orchestra under the baton of Josef
Kaufmann, former conductor at the Metropolitan Opera,
and songs by Ilor Thomas, tenor. A three minute talk
was given by Mrs. Winifred Wickwire, past president
of the Interior Decorator's Association of America,
who spoke on the "Search for Greater Beauty in Living
and Travel". Page advertisements in leading newspapers
introducing the new car on the day prior to the
broadcast contained the following reference to the

radio program: "Tune in on July 9th, the Air-Cooled Airman will be on the air at 9.p.m., Eastern Standard Time, over the N B C Red network (WEAF) and allied stations; at 9 p.m., Pacific time-over KPO, KFI, KGW, KOMO, KHQ."

Can radio be utilized effectively by a small order house? An insight on this problem is gleaned from the efforts of Montgomery, Ward and their broadcast to promote Riverside Tires. Their selling methods, differing from the general run of tire manufacturers, limit the tie-in plan to a small adaption of the mail order catalogue. The listener who writes receives a list of broadcasting stations and a map indicating the time zones of the United States. Both of these are taken from the company's radio department catalogues. The automobile section of the catalogue.

How can the beauty appeal be capitalized on the radio? Lucille Buhl faces the WJZ microphone on Tuesdays at 2 p.m. She is known and listed in the radio programs as the "Beauty Philosopher". Each talk is said to net her from 400 to 700 letters. She does not attempt to sell during her talks, but nevertheless the broadcasts are said to have resulted in such a large increase in sales of the Buhl Vanity Products that for a while she discontinued the use of other advertising mediums.

Radio program: "Tune in on July 25th, the air-cooled
Airmen will be on the air at 9 p.m., Eastern Standard
Time, over the E F E Radio Network (WRAV) and allied
stations; at 9 p.m., Pacific time-over KMO, KFI, KOW,
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limit the time to a small selection of the mail
order catalogue. The listener who wishes receives a
list of broadcasting stations and a map indicating the
five zones of the United States. Both of these are
taken from the company's radio broadcast catalogue.
The automobile section of the catalogue.
Now can the beauty appeal be established on the
radio? Lucille Muhl takes the WLS microphone on Tues-
days at 5 p.m. She is known and liked in the radio
program as the "Beauty Millionaire". Muhl said in
said to get her from 100 to 150 letters. She does not
attempt to sell during her talks, but nevertheless
the broadcasts are said to have resulted in such a
large increase in sales of the Muhl Vanity Products
that for a while she discontinued the use of other
advertising methods.

A typical presentation of her philosophy and her method of building up sales follows: "Every woman who is progressing discovers along the way a fundamental law, namely, that in freely giving or sharing that which is good, she is enriched; very prominent among the good things is beauty. How can she share beauty? Love, happiness, harmony, enthusiasm, unselfishness. Their opposites; worry, depression, jealousy, hate, etc., are the direct cause of ugliness and age.

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CHAPTER ELEVEN

TENDENCIES IN RADIO ADVERTISING

This chapter was taken from a lecture delivered before the School of Commerce of Northwestern University. At the very beginning we will do well to stop and ask the question, What is Radio Advertising or Broadcast Advertising as is more correctly known today?

The developments of the last two years while rapid, have been so constructive as to render possible certain definite statements that otherwise would need qualification. Broadcast advertising is not only recognized by those national and international organizations whose stamp of approval must be obtained by any new form of media, but, also, by virtue of its own achievement, now ranks as one of the four great classifications of advertising mediums. To obtain this position in such a relatively short time is altogether without precedent in the annals of advertising. It is still more extraordinary than any form of advertising requiring an entirely new technique or expression. The calendar year of 1926 showed a gross income from network advertising of a little over one million dollars. The year 1928 indicates that over

seven million dollars have been spent by national advertisers for time on the various networks while nearly, if not quite as much more, will have been spent by these same advertisers, in the preparation of, and obtaining for, their programs.

The background of the industry that makes Broadcast Advertising possible is given to you briefly and concisely in the following paragraphs, taken from the recent survey of Radio Broadcasting made by Dr. Daniel Starch of Cambridge, Mass.

This survey covers the territory east of the Rocky Mountains and was obtained by individual canvassers, 17,099 families being visited, and from this group scientifically located by cross sections of the country were obtained for the first time, basic facts and figures of the radio industry.

It is now a known fact that 9,230,366 families east of the Rocky Mountains own and operate radio receiving sets, representing a radio audience of 38,800,474 .

While the making of estimates is always dangerous matter, especially in an industry growing as rapidly as radio, yet from the best information obtainable there seems to be every likelihood that on January 1, 1931, the total number of radio receiving sets in the United States will be 15,000,000 or more.

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States will be 15,000,000 or more.

Some very interesting human reactions were obtained as a result of this survey -- for instance, the quality of sets is evidenced by the fact that the average is between five and six tubes to a set. Also, it was discovered that more than 30% of those interviewed had owned their set more than two years, 15% had purchased their equipment within six months.

Four fifths of the families in the United States listen in two hours or more daily, an average of 850 hours a year. In designating the most popular hours, there is just the natural conflict of opinions that would be expected, due to occupations of families, their geographical location, social demands, etc., but by far the maximum of listening takes place between the hours of 8 p.m. to 10 p.m., while the noon hour brings about an equal number of responses, farmers especially making practical use of the period between noon and 2 p.m.

The preference for particular evenings of the week manifested an unusually even balance. Nearly three quarters or 73.41% of the families owning receiving sets said that they listened about equally all evenings of the week, while an additional 24% reported listening more on Saturday and Sunday. This expression of

Some very interesting human reactions were obtained as a result of this survey -- for instance, the quality of radio is indicated by the fact that the average is between five and six inches in a row. Also, it was discovered that more than 50% of those interviewed had used their car more than two years, 15% had purchased their equipment within six months.

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The preference for particular evenings of the week manifested an unusually even balance. Nearly three quarters or 75.4% of the families owning receiving sets said that they listened about equally all evenings of the week, while an additional 14% reported listening more on Saturday and Sunday. This expression of

preference on the part of those owning receiving sets, guarantees an audience every evening of the week of over 7,000,000.

The use of the radio in the summer time has always been a matter of dispute, with no proof offered in evidence. This survey by Dr. Starch has revealed conclusively the fact that the radio receiving set is in use nearly as much in the summer as in any other season of the year.

The growth of network facilities, increasing from the small original group to a point where now fifty six stations are available over the networks of the National Broadcasting Company, would seem to indicate a tendency to supply broadcasting facilities as rapidly as good sending stations can be found, that serve a desirable territory not within signal reach of stations already on the network. Inasmuch as national coverage by the radio is dependent almost entirely on this service, it will readily be seen that there is likely to be an increasing tendency on the part of large broadcasting units. A quite recent illustration of this, is the opening of the trans-continental line from Denver to San Francisco, and thereby bringing the Pacific Coast network directly in touch with the rest of the country and making possible simultaneous program broadcasts.

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desirable territory not within signal reach of stations
already on the network. Inasmuch as national coverage
by the radio is dependent almost entirely on this
network, it will readily be seen that there is likely
to be an increasing tendency on the part of large
broadcasting units. A prime reason for this is the
fact, in the opinion of the trans-continental lines,
from Denver to San Francisco, and thereby bringing
the Pacific Coast network directly in touch with the
rest of the country and making possible simultaneous
program broadcasts.

In closing, I cannot but refer for a moment to some tendencies in the international field.

Already, we in this country are listening daily to programs of the British Broadcasting Station and they in turn are checking back on the best of our offerings broadcast over short waves. The greatest obstacle to complete interchange of programs is, of course, the difference in hours, but taking into account the hours that are open to both parties, the field of possibilities is very interesting, and bound to become highly important. A few weeks ago Premier Baldwin in a speech spoke of the possibilities of the radio serving as a bond between the common peoples of the world.

With these thoughts in mind it is not impossible to see what a great and powerful medium this radio broadcasting and radio advertising is and will be. The possibilities of this medium have not yet been given a full test and when they are we should expect untold of happenings.

In closing, I cannot but refer for a moment

to your contribution in the international field.

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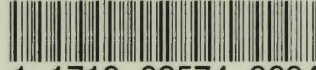
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